# The Children's Reading

Frances Jenkins Olcott

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# The Children's Reading

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# THE CHILDREN'S READING

BY

FRANCES JENKINS OLCOTT

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BOSTON AND NEW YORK
HOUGHTON MIFFLIN COMPANY
The Riverside Press Cambridge
1912

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GRATEFULLY DEDICATED

TO

F. O. AND J. E. O.

## Note to the Reader

THE aim of this book is to meet in a simple and practical way the following questions often asked by parents: —

Of what value are books in the education of my children?

What is the effect of bad reading?

How may I interest my children in home-reading?

What kind of books do children like?

What books shall I give my growing boy and girl?

Where and how may I procure books?

These questions are answered in fourteen chapters, each followed by a descriptive list of books helpful to parents and to child-study clubs, or suitable for the children's own reading. All juvenile books recommended are selected by standards based on Christian ethics, practical psychology, and the literary values of generally accepted good books. Instructions are given for procuring books

by purchase or from public libraries. Special suggestions are made for parents living in the country.

To make the information in the book of practical use, suggestions are given as to ways and means of interesting children in home-reading, and developing their literary tastes gradually and pleasantly — for, as the greatest of our English poets says: "No profit grows where is no pleasure ta'en."

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## AND NOTABLE PERSO

This table cannot show to full extent the number of f
often state merely that such and such a man was a vora
Most of the books listed here were read before the reade
biographies have been compared so that the material p

**THE BIBLE**

Queen Elizabeth
Daniel Webster
Harriet B. Stowe
John G. Whittier

**ARABIAN NIGHTS**

Alexandre Dumas
Sir Henry Layard
Leigh Hunt
Tolstoy

**DON QUIXOTE**

Longfellow
Dickens
Aldrich
Emerson

**FAERIE QUEENE**

Lowell
Milton
Hawthorne
Keats

**FAIRY TALES**

Charles Lamb
Sir Walter Scott
Robert Burns
Coleridge

**GULLIVER'S TRAVEL**

Hugh Miller
Lucy Larcom
Walter Besant

# F CLASSICS

## INFLUENCED BY THEM

people influenced by the books which are listed. Biographies eader in his youth, devouring every book that came to hand. sixteen years old, and many before they were twelve. Many ed here is collected from different sources.

**ODYSSEY**

- Henry M. Stanley
- Hugh Miller
- Ruskin
- Wagner

**ROBINSON CRUSOE**

- Macaulay
- Washington Irving
- Coleridge
- Alexandre Dumas

**PILGRIM'S PROGRESS**

- Rufus Choate
- Sir Humphry Davy
- Benjamin Franklin
- Charles Lamb

**SCOTT'S NOVELS AND POEMS**

- Bayard Taylor
- Hawthorne
- Lowell
- Stedman

**PLUTARCH**

- Napoleon
- Alexander Hamilton
- Madame de Maintenon
- Madame Roland

**SHAKESPEARE**

- Daniel Webster
- Lincoln
- Darwin
- Emerson

# THE CHILDREN'S READING

## CHAPTER I

### THE INFLUENCE OF GOOD BOOKS

*"Sir, he hath never fed of the dainties that are bred in a book; he hath not eat paper, as it were; he hath not drunk ink: his intellect is not replenished."* —SHAKESPEARE.

THE guiding of the children's reading is of great importance because it is fundamental. It strikes at the roots of many weedy growths that weaken and hamper the healthy development of character. For even as when desiring a beautiful garden, we prepare the soil and plant the selected seeds, and pluck out the weeds; so should we carefully prepare the children's minds, root out the tares, and fill their imaginations with the noble thoughts and ideals of those great books which will help the developing men or women to resist ignoble and corroding influences.

As it is satisfying to have tangible reasons for the faith that is in us, let us glance for a moment at some of the evidence of the Past which proves the importance of early training of children and the power of good books to mould character and shape events. We shall arise from such examination with renewed earnestness and a desire — born of conviction, not sentiment — to pass along the joys and helps of literature to all children for whom we are responsible.

"You know also that the beginning is the chiefest part of any work," says Plato, "especially in a young and tender thing; for that is the time at which the character is formed and most readily receives the desired impression." "Childhood is a tender thing," testifies Plutarch, "and easily wrought into any shape. Yea, and the very souls of children readily receive the impressions of those things that are dropped into them while they are yet but soft; but when they grow older, they will, as all hard things are, be more difficult to be wrought upon. And as soft wax is apt to take the stamp of the seal, so are the

minds of children to receive the instructions imprinted on them at that age."

Not only Plato and Plutarch, but modern educators agree that "the child is father of the man," and that to train children in the way they should go insures that they will not depart therefrom. For childhood is without question the impressionable period, the time for educating the imagination to normal action, for instilling good habits, for teaching the distinctions between right and wrong, and for laying the foundation of the spiritual life. All unconscious are the children of this process of imbibing ideas and suggestions to be recalled and used automatically when they come to years of judgment. This storing process cannot be more surely accomplished than by arousing the children's interest in good books. To this bears witness much proof of the Past and Present.

As we read the life of many a great man or woman we find convincing proof of the power of books *read in the home.* Often the awakening of feelings and emotions, and sometimes of strong purposes governing after life, are

traceable to books read in childhood, or to the promptings of book-loving parents.

These points are best illustrated by a few examples of the influence of one great author — Plutarch — of whom Emerson says: "His grand perceptions of duty led him to his stern delight in heroism; a stoic resistance to low indulgence; to a fight with fortune; a regard for truth; his love of Sparta, and of heroes like Aristides, Phocion, and Cato. He insists that the highest good is in action. . . . His delight in magnanimity and self-sacrifice has made his books, like Homer's Iliad, a bible for heroes."

Many are the evidences of Plutarch's influence. A few will do here for illustration. "You could not have sent me anything which could be more agreeable," King Henry the Fourth wrote to his wife, Marie de' Medici, "than the news of the pleasure you have taken in this reading. Plutarch always delights me with a fresh novelty. To love him is to love me; for he has been long time the instructor of my youth. My good mother, to whom I owe all, and who would

not wish, she said, to see her son an illustrious dunce, put this book into my hands almost when I was a child at the breast. It has been like my conscience, and has whispered in my ear many good suggestions and maxims for my conduct, and the government of my affairs."

We find Madame Roland carrying Plutarch to church with her instead of a prayer-book — that was when she was nine years old. "From that period," she writes, "I may date the first impressions and ideas that rendered me a republican." So it was Madame Roland's childhood reading that laid the foundations for her political views which led to her martyrdom in the cause of liberty. The same author exerted a strong influence over the young Napoleon, who read with avidity history, especially of ancient republics. The "Commentaries" of Cæsar was also one of his favorite books.

In like manner we may trace the effect of countless other books — from the Holy Bible, that has moved nations and wrought miracles in the souls of men, to the writings

of poets, sages, historians, and novelists that have helped to mould character and shape events.

Masson writes that there are evidences that Milton's earliest reading had ranged far beyond the day's theological works and "it is with his early readings of Du Bartas, Spenser, and other poets, that we are bound, by the concord of time, to connect his own first efforts in English verse. According to Aubrey he had been a poet from the age of ten."

"The first two books I ever read in private," writes Burns in a delightfully reminiscent letter to his friend Dr. Moore, "and which gave me more pleasure than any two books I ever read again, were 'The Life of Hannibal,' and 'The History of Sir William Wallace.' Hannibal gave my young ideas such a turn that I used to strut in raptures up and down after the recruiting-drum and bagpipe, and wish myself tall enough that I might be a soldier; while the story of Wallace poured a Scottish prejudice in my veins, which will boil along there till the floodgates of life shut in eternal rest."

Gladstone enumerates some of his early books—"Pilgrim's Progress," "The Arabian Nights," "Tales of the Genii," and Miss Porter's "Scottish Chiefs." The latter, he says, touched him deeply, "especially the life and death of Wallace, used to make me weep. This would be when I was about ten years old." A list of Gladstone's readings the year he was seventeen is most impressive. It includes among other things Molière and Racine, "Tom Jones," Tomline's "Life of Pitt," Leslie on "Deism," Locke's "Defence of the Reasonableness of Christianity," Milton's Latin poems and "Paradise Lost," Ben Jonson's "Alchemist," and Scott, including the "Bride of Lammermoor." The last he called a beautiful tale, and it was in after life a favorite book. Says Morley, referring to Gladstone's notes on the books he read, "Mention is made of many sermons on 'Redeeming the time,' 'Weighed in the balance and found wanting,' 'Cease to do evil, learn to do good,' and other ever unexhausted texts. One constant entry, we may be sure, is 'Read Bible.'"

Into the field of science we trace the book influence. The twelve-year-old Huxley lighted his candle before daylight and with a blanket pinned about his shoulders read Hutton's "Geology." "One of his boyish speculations," says his son, "was as to what would become of things if their qualities were taken away; and lighting upon Sir William Hamilton's 'Logic' he devoured it to such good effect that when, years afterwards, he came to tackle the great philosophers, especially the English and German, he found he had already a clear notion of where the key of metaphysics lay."

It is not possible to give in this limited space many examples of the influence of books. The reader is referred for further evidence to the table of early readings of great people which forms the frontispiece of this volume. But we cannot better close this brief survey than with a glimpse of young Abe Lincoln stretched out on the cabin floor, reading, by the light of a burning log, those precious books to borrow which he had tramped many a mile. He learned

Burns by heart, and Shakespeare, too, — a significant fact when we consider the depth and breadth of Shakespeare's humanity, and that Burns sang the brotherhood of man.

Thus we find that the Past presents an overwhelming and convincing mass of proof as to the influence of books. We find many men and women deeply moved and impelled by what they read — strong virile literature capable of impressing the imagination. And, what is of educational importance, we note that many of these books were read, appreciated, and their contents absorbed by the very young.

With this evidence before us we should surely feel more than ever the grave responsibility of directing the children's reading, cultivating their powers of discrimination, and making them book-lovers in the finest sense of the word. One may then say with the Lacedemonian, who, when asked what he had done for the child in his charge, replied, "I make good and honest things pleasant to children."

## SOME INTERESTING ARTICLES ON THE EARLY INFLUENCE OF GOOD BOOKS

Books for children to read. (In Baldwin, Book Lover.)

Evidences of the influence of books on great men, and advice on the selection of children's books.

On novels and the art of writing them. (In Trollope, Autobiography.)

On the character-moulding powers of the good and bad novel, and of the novelist's responsibility.

On reading old books. (In Hazlitt, Plain Speaker.)

A charming essay laying emphasis on the pleasures of reading in youth.

The problem. (In Moses, Children's Books and Reading.)

A plea for strong reading for children — a chapter in a book dealing with the growth of children's literature. Contains valuable bibliographies on the subject.

What children read. (In Repplier, Books and Men.)

A spicy essay comparing the strong book with the weak.

# CHAPTER II

## SOME MODERN CONDITIONS AND THE EFFECTS OF BAD BOOKS

*"Let everything possible be done to keep these sensitive boys and girls, but particularly the former, from familiarity with crime. Do not thrust desperadoism upon them from the shop-windows through the picture-covered dime novel, and the flaring pages of the 'Police Gazette.' It is just such teaching by suggestion that starts many an honest but romantic boy off to the road, when a little cautious legislation might save him years of foolish wandering and the State the expense of housing him in its reformatories later on. I write with feeling, at this point, for I know from personal experience what tantalizing thoughts a dime novel will awaken in such a boy's mind. One of these thoughts will play more havoc with his youth than can be made good in his manhood."*
— FLYNT, "Tramping with Tramps."

ALL our modern children are not Miltons, Madame Rolands, or Lincolns, living comparatively isolated lives, and surrounded by a few strong books not written for children. To-day we have to face rapidly changing conditions. Education is no longer for the fortunate few, but for all. Interests are wider, though with a tendency to super-

ficiality, and good and bad books may be had almost for the asking. So before we proceed to select reading for the present-day boys and girls it is helpful to examine some of the deteriorating influences which affect their reading tastes.

Modern city children are thrust, almost in babyhood, into the ceaseless, bewildering rush of life outside the home. They are exposed in a truer sense of the word than are the children whom the heathen abandon to die of cold and hunger — exposed to evil foes attacking from all sides: to weak and bad companions, to the exciting pleasures of the street, to the influence of low shows, coarse pictures, suggestive bill-posters, and to the dangerous suggestions of the nickel and dime novels. Thus the children's virtues are likely to be corrupted, and their minds filled with coarsening thoughts and ignoble purposes.

The church, school, settlement, playground, and public library are all doing their share to counteract deteriorating influences, but the foundations of the walls that will

successfully shut out these warring enemies of the soul must be laid *in the home*. Teachers, librarians, and social workers can coöperate with, but they cannot serve as substitutes for educated parents, who, by the laws of family relationship, — likeness of mental processes, and force of personal example, — exert a more powerful, direct, daily influence on the moral, mental, and spiritual growth of their children.

The most forceful virtue-fostering influences are to be found in the highest type of the home. But the home in these modern times has undergone changes which have weakened its constructive powers. The mother is the home-maker. The modern factory now makes many of the household supplies which the mother formerly made with her own hands. Thus for some time past she has been relieved of a number of home duties, and her time and attention have been diverted to pleasures and duties of outside life. Hitherto the modern mother has had little time for the old-fashioned companionship with her children, to read, work, or sew

with them, or to devise their amusements. The father has been too absorbed by his business to enjoy his children. Thus many a home has offered no inducement to look for amusement there, consequently it has lost its strength to counteract evil outside forces.

Happily there has been of late a strong reaction towards home-making and personal parental supervision. The mother is now making a wise adjustment of her time between home duties and the pressing calls of the outside world — philanthropic, educational, and civic. She is studying the best methods of developing her children, including the guiding of reading. Indeed, the mother now realizes that weak and vicious books undermine character.

In order to meet actual conditions, when guiding the children's reading, all parents should know something of the nature of the bad books that fall so easily into their children's hands.

There are two classes of bad books: one the thrilling tale of impossible adventure, weak, sentimental, and enervating, neither

strong enough to incite to action, nor aiming to inculcate noble ideas of right and wrong; the other the really vicious tale, written in bombastic language and presenting false standards of life and morals under the glamour of sensational love-story, or daring adventures of criminals, detectives, and other questionable heroes.

It is scarcely possible to keep the children, especially city children, from some knowledge of these books. For weak and vicious fiction may be found everywhere. It may be bought for a few cents from the news-stand, rented from cheap subscription libraries, borrowed from comrades, and found even on the shelves of those public libraries which exercise no educational supervision over the selection of the books they provide for the children of their communities.

Impelled by the natural force of book-hunger, boys and girls will read *something*, and they want that something to be exciting or emotional. If good and entertaining books are not provided the boy may subsist entirely (possibly in secret) on a diet of

dime and nickel novels, and if procurable, on the lurid pages of the "Police Gazette" while the girl will eagerly devour the vulgar love-episodes of the family story papers, and the cheap "yellow novels." Even if good books are made available the boy will probably read his quota of "dimes and nickel."

Happily the real danger from reading these tales does not lie in enjoying a few of them, but in the continuous indulgence in weak and vicious reading. At a very early period constructive home influences should be brought to bear on the children. Their powers of discrimination should be developed, and mentality strengthened; so after a while they will find that the cheap story palls and becomes insipid, and sensational adventures seem no longer plausible, or worth reading, when they may have a vigorous story for the asking. When children reach this stage, then the "yellow" book has no longer any hold on them.

If, however, constructive influences are not brought to bear, the boy is likely to retain in his character the marks set by the false

standards of life, the mock heroics, and the criminal suggestions of the dime and nickel novels; and the girl will continue to feed on those vulgar love-tales, which cannot fail to color her views of life in general.

Another evil force to be fully reckoned with is the uncensored moving-picture-show, where on the screen are vivified the doings of criminals, outlaws, and vagabonds. It is a common occurrence in the public library for children to ask for books by the titles of the current programmes of the neighborhood picture-shows; proving the power of moving-pictures to excite interest in sensational reading. Here the same undermining forces are at work as in the dime and nickel novel — the suggestions entering the mind through the same powerful medium, the imagination.

In this necessarily brief survey of the effects of bad reading it is not possible to present the matter from all sides. The reader is therefore directed for further information to the following books containing much food for thought.

ON THE INFLUENCE OF BAD BOOKS

Little Pharisees in Fiction. (In Repplier, Varia.)
Of Elsie Dinsmore and her kind.

The Children of the Road. (In Flynt, Tramping with Tramps.)
"In the bottom of their hearts they are no worse than the average boy and girl, but they have been unfortunate enough to see a picture or hear a story of some famous rascal and it has lodged in their brains; until the temptation to 'go and do likewise' has come upon them with such overwhelming force that they simply cannot resist."

The Influence of Books. (In Field, Fingerposts to Children's Reading.)
Gives practical illustrations of the effects of bad books.

# CHAPTER III

## CHILDREN'S INTERESTS

*"See, at his feet, some little plan or chart,*
*Some fragment from his dream of human life,*
*Shaped by himself, with newly-learned art;*
*A wedding or a festival,*
*A mourning or a funeral;*
*And this hath now his heart,*
*And unto this he frames his song;*
*Then will he fit his tongue*
*To dialogues of business, love, or strife . . .*
*Filling from time to time his "humorous stage"*
*With all the Persons, down to palsied Age,*
*That life brings with her in her equipage;*
*As if his whole vocation*
*Were endless imitation."*

WORDSWORTH.

IF parents wish to initiate their children into the full joys of reading, they must be able to look back at their own childhood doings through a veil of half-humorous retrospection. They should be sympathetic with children's thrills of excitement, with their curiosity, their fancies, their sense of humor, and with their love of warmth and color.

In discussing reading we may pass quickly over the good little children, placidly seated on benches, with aprons immaculate, and smooth, parlor-made faces, who, if they exist outside the brain of the sentimentalist, may be disposed of once for all with a diet of "Parent's Assistant," "Rosamond and the Purple Jar," "The Fairchild Family," and "Sandford and Merton" — or, better still, with an antidote to unnatural goodness in the shape of liberal doses of "Peck's Bad Boy" and the "yellowest" of nickel novels. The children whom we have to deal with thoughtfully are those of the playground and nursery; who are in perpetual motion, sparkling, rumpled, saucy, mischievous, inquisitive, keen at questioning, and quick to respond to suggestions good and bad if they are presented in an enticing way. These children are a never-failing source of delight to parents who study the interests and daily development of their boys and girls, and who seek to fit the right books to varying tastes. Such study brings not only pleasure but wisdom to parents, for, as Goethe says, "If

one, after the manner of Swedenborgian spirits, wishes to look through the eyes of others, one would do best to use children's eyes for that purpose."

The process of gradually moulding the mind of a child is best begun in infancy. The mother finds, even before the little one can speak, that he responds to rhythm. First to lullabies, then to Mother Goose rhymes, repeated over and over, with emphasis on the rhyme. Half the baby's pleasure is in the frequent hearing of a familiar strain. The baby enjoys also, largely for rhythm's sake, short stories with refrains and much repetition, also cumulative tales; like, "The Three Bears," "This Little Pig went to Market," "To Boston, to Boston," "The House that Jack Built," "The Pig that would not go over the Stile," and many others to be found in Mother Goose, Æsop, Grimm, and Jacobs.

An acquaintance of the writer, who believes in the importance of rhythmic training, reads aloud Italian to his young children, who, though they do not understand the

meaning of the words, are fascinated by the musical cadence of the language.

The writer knows of one baby boy who, long before he could speak, would sit motionless for half an hour or more on his aunt's lap listening to stories told swiftly and rhythmically to the older children. He was a healthy, active little lad, full of mischief at other times, but during story-telling he would sit spell-bound, with eyes fixed steadfastly on the story-teller's face.

This feeling for rhythm is found in almost every normal child. It is in fact the rudiment or germ of a sense of balance and harmony, and as such should be carefully nurtured. The Greeks laid stress on this branch of education — the development of the sense of harmony through music and poetry. And modern educators are introducing folk-song and dancing into schools and playground curriculums.

As the infant passes into childhood he begins to take an interest in live things — especially domestic animals — and later in flowers, wind, rain, stars, and other expres-

sions of Nature. He finds delight in picture-books, and short stories of animals, birds, and flowers. When a little older he enjoys fables, fairy and wonder tales, short moral stories, and imaginative tales of home, play, and humor.

The transition from childhood into boyhood and girlhood is at first scarcely perceptible. It comes at no definite age, but according to the maturity of the individual child. It usually occurs between ten and twelve years of age. At this period both boy and girl begin to show a twofold interest in life and books. They are alike in their idealistic interests — that is, in a craving for romance and chivalry, and the poetic interpretation of ethical truths. But they begin to develop differing sex interests in the affairs and books of practical life.

As a boy's practical interest evolves, he, being objective by nature, prefers stories of athletics, of daring adventures, thrilling dangers and escapes, also of gregarious life, such as the experiences of gangs, pirates and robber-bands, and members of secret societies

and clubs. He enjoys history, biography, and books that show him how to make and do things.

A girl, with intense subjectivity, reads by preference stories of play, home, and school life; the burden of which too often is painful mental suffering over small sins, and misunderstandings. As she grows older she enjoys simple love stories of a romantic nature.

The natural instincts of a girl are narrower than a boy's. They may be broadened, however, if some one whom she admires takes an active part in directing her reading; for the girl is a hero-worshiper, and is willing to be guided by the judgment of one whom she likes. On the other hand, a boy is cautious about taking advice from any one who does not agree with his definite likes for things and actions; this is especially true of his reading.

Although it is possible to classify roughly certain tastes and interests as belonging to one or more periods of childhood and youth, it is impossible to forecast the individual

talents and preferences of children. These, parents must watch and satisfy as need calls, and adjust their selection of books accordingly.

There are books to meet all interests, individual, idealistic, practical; books that will satisfy budding talents, and books that cover a wide range of popular girl and boy interests; many of these the children will read for themselves without pressure. But the books that may forcibly impress on character ideas of justice, truth, honor, loyalty, and heroism, these must be introduced to the children through tactful and enjoyable methods, which will stimulate the imagination. Some of these methods already proved to be successful are briefly discussed in the following chapter.

There is, however, no more refreshing way of renewing one's youth than through reading some of the human books listed below. The list is merely suggestive, for there are many other stories dealing sympathetically with children's interests.

ON CHILDREN'S INTERESTS

*Infancy and childhood*

Cosette, book 3. (In Hugo, Les Misérables.)

Cosette works, plays, and suffers at Thénardier's inn.

Golden Age. (Grahame.)

Charming, reminiscent tales, told with poetic feeling and sympathy with childhood's plays and fancies.

King John, Act IV. (Shakespeare.)

Arthur and Hubert.

Little Annie's Ramble. (In Hawthorne, Little Daffydowndilly.)

"When our infancy is almost forgotten, and our boyhood long departed, though it seems but as yesterday; when life settles darkly down upon us, and we doubt whether to call ourselves young any more, then it is good to steal away from the society of bearded men, and even of gentler woman, and spend an hour or two with children."

Pearl. (In Hawthorne, Scarlet Letter.)

"In this one child there were many children, comprehending the full scope between the wild-flower prettiness of a peasant baby, and the pomp, in little, of an infant princess."

The Madness of Philip. (Daskam.)

A collection of short stories setting forth most humorously the badnesses, mischief, and fun of small children.

*Girlhood*

Boy and Girl, and School-time. (In Eliot, Mill on the Floss.)

Development of a high-spirited and sensitive girl.

Little Women. (Alcott.)

Of normal, wholesome girl-interests.

One I Knew Best of All. (Burnett.)

Story of a lonely, self-centred girlhood.

Phœbe and Ernest. (Gillmore.)

Of the domestic relations between some practical American parents and their children.

The Sisters Rajevski. (Sonia Kovalevsky.)

An interesting autobiographical sketch of the education and development of Sonia and her sister.

*Boyhood*

Being a Boy. (Warner.)

An elderly boy's reminiscences of his farm life. Humorous and delightful.

Cousin Rufus's Story. (In Riley, A Child-World.)

About a runaway boy.

Boyhood of David. (In Dickens, David Copperfield.)

Of whom Dickens says: "I have in my heart of hearts a favorite child, and his name is David Copperfield."

Story of a Bad Boy. (Aldrich.)

A happy-hearted, humorous record of the author's New England boyhood.

Tom Brown's School Days. (Hughes.)

A story embodying the principles which Dr. Arnold of Rugby used to develop boys into manly, Christian men.

Tom Sawyer. (Twain.)

Humorous and clever study of natural, untamed interests of boys — such incidents as mysterious caves, grave-robbing, midnight marauding, drinking, smoking, superstitions, early loves, vagabond life, treasure-finding, and robber-gangs with secret and bloody oaths.

# CHAPTER IV

## WAYS OF GUIDING READING

*"The telling of stories refreshes the mind as a bath refreshes the body; it gives exercise to the intellect and its powers; it tests the judgment and the feelings."*—FROEBEL.

*"There is no academy on earth equal to a mother's reading to her child."* — SCUDDER.

COMPANIONSHIP of parents and children, and mutual enjoyment of books are then the foundation of successful guiding of children's home reading. This exchange of sympathies may be brought about by very simple methods, if they are utilized by parents after a joyous not didactic fashion.

As soon as a little child can understand simple spoken language he should be told stories regularly. He is not yet ready to be read aloud to, as it is difficult for him to concentrate attention on spoken words only. He craves the closer sympathy aroused by watching the story-teller's face; for the play

of emotions on the face, and the cadences of the voice as it fits itself to the narrative, heighten a child's pleasure and help to keep his absorbed attention.

At story-telling time a child's mind is open to the deepest impressions. His emotions may be swayed towards good or bad. His imagination is active, making a succession of mental pictures. Through story-telling he may be taught the difference between right and wrong, and his mind may be stocked with beautiful mental images, and as soon as he can read he may be given the books that contain the stories told, and be encouraged to read for himself.

The delights of story-telling, its power to stimulate the imagination of the story-teller as well as the interest of the listeners, are set forth in this charming picture of mother and son given us by Goethe's mother. "Air, fire, earth, and water I presented under the forms of princesses; and to all natural phenomena I gave a meaning, in which I almost believed more fervently than my little hearers. As we thought of paths which led from star

to star, and that we should one day inhabit the stars, and thought of the great spirits we should meet there, I was as eager for the hours of story-telling as the children themselves; I was quite curious about the future course of my own improvisation, and any invitation which interrupted these evenings was disagreeable. There I sat and there Wolfgang held me with his large black eyes; and when the fate of one of his favorites was not according to his fancy, I saw the angry veins swell on his temples; I saw him repress his tears. He often burst in with, 'But, mother, the princess won't marry the nasty tailor, even if he does kill the giant!' And when I made a pause for the night, promising to continue it on the morrow, I was certain that he would in the meanwhile think it out for himself, and so he often stimulated my imagination."

Thus Goethe's mother learned her story-telling methods from her children, and, unreining her imagination, carried her children with her into wonder-realms. She helped the evolution of her son's rich intellect, and by

so doing enlarged her own nature. In this way any mother may learn of her children, but she will do well to supplement this natural training by studying the methods of professional story-tellers; for this purpose she will find helpful the books listed at the end of this chapter. Miss Bryant, in summing up the essentials of good story-telling, says that it "includes sympathy, grasp, spontaneity; one must appreciate the story, and know it; and then, using the realizing imagination as a vivifying force, and dominated by the mood of the story, one must tell it with all one's might,—simply, vitally, joyously."

A broad education may be given older children by supplementing the story-hour with systematic reading aloud. As a child grows older a regular hour should be set aside daily for reading aloud to him. This should not interfere with playtime in the open air. A bedtime hour for reading, or an evening reading in the family sitting-room, is conducive to a delightful companionship of parents, children, and books. The litera-

ture thus read should be, as far as possible, of a vital kind that the children are not likely at first to enjoy by themselves. Such an introduction to fine books, with possibly a second reading of favorites, will make them forever a part of the literary equipment of the children.

One grandmother of to-day, the centre and life of her large household, has, by dint of systematic reading aloud, and careful selection of books, developed the literary taste of six children of her own, and two nephews, and is now pursuing the same course with three grandchildren. The oldest grandchild is nine years old, and her general knowledge of history and literature would be remarkable in a girl of twelve. The child's unfatigued mind and plastic memory has unconsciously gathered from the reading many facts and ideas, which have become, as it were, a part of her being, and she readily absorbs this knowledge because it appeals to her through her imagination. Two hours a day the grandmother sets aside for reading aloud to the children. One directly after luncheon, and

the other at bedtime. The children sew, embroider, or do other work, while being read to, and they look forward to their hour. The programme covers a wide range of reading, including books for little folk, and biography, travel, history, poetry, and the classics for the older ones, and once a month "St. Nicholas." Each evening reading-hour is begun by a chapter from the Bible or "Pilgrim's Progress," which are thus evening by evening read through with judicious skipping. A large share of this grandmother's success lies in her own enjoyment of what she reads; in her keen and youthful relish for a good story, and in her low but expressive voice, which modulates itself to the interest of the narrative. She unconsciously exemplifies the ancient admonition to "carry your voice softly and low, as it were in the chariot of another man's words."

Wagner tells us that when he was six years old his father placed him with a clergyman, to be brought up with other boys of his own class. The vicar, Herr Wetzel, read aloud and told stories in the evenings. He

"used to tell us," writes Wagner, "the story of Robinson Crusoe, and discuss it with us in a highly instructive manner. I was, moreover much impressed by a biography of Mozart, which was read aloud; and the newspaper accounts and monthly reports of the events of the Greek War for Independence stirred my imagination deeply. My love for Greece, which afterwards made me turn with enthusiasm to the mythology and history of ancient Hellas, was thus the natural outcome of the intense and painful interest I took in the events of this period." And later, when leaving his home in Eisleben, Wagner writes: "I soon made myself at home with a soap-boiler's family, to whom the house belonged, and became popular with them on account of the stories I told."

The selection of stories to tell or read aloud is a question of importance, and to choose the best from the great mass of available literature is a long and difficult task. To this end valuable suggestions will be found in both Miss Bryant's and Miss

Lyman's books, and in "The Fingerposts" of Mr. Field, but as an aid to busy parents a graded list of "one hundred good stories to tell and where to find them," is added to the appendix of this volume; and at the end of each chapter on children's books is a list of recommended books from which may be selected stories to read aloud.

A systematic programme, not too ironclad, may be arranged, or the story-teller and reader may follow the children's requests. One book often suggests another, or the children become interested in special subjects. It may be necessary to lead up to the strong books by reading aloud first from good but more ephemeral stories; for instance, the reading of Howard Pyle's "Robin Hood" may create a desire to hear Robin Hood ballads, and possibly "Ivanhoe" may be enjoyed. In the same way Bennett's "Master Skylark" may lead to Tappan's "In the Days of Queen Elizabeth," Rolfe's "Shakespeare, the Boy," and later to Yonge's "Unknown to History," "Kenilworth," and "Westward Ho!" or even to the reading of Shakespeare's plays,

either in original form, or in the renditions of Lamb and Hoffman.

The building-up of the home library is an essential aid in the development of literary taste, and only books worth reading twice should be bought for it. Almost every child has at one time or another the collecting mania. This may be turned to good account if he is encouraged to expend his collecting effort on books. If expensive editions are out of the question there are many comparatively cheap ones which are a pleasure and an education to own. A neat book-case, and a book-plate with his name on it increase a child's joy of ownership. The book-plate may be obtained of an art-stationer, or, for a small sum, it may be made by any printer. In the latter case the plate may be about two inches square, made of cream-white, flexible paper. A simple decorative border may be used, and the child's name — *Mary Phillips, her book*, or *Edwin Hunt, his book*, as the case may be — printed in two lines in the centre.

Children like to keep lists of the books

they read, or to copy short poems and wise sayings. An attractive little blank book, with a gay cover, and with, if possible, the child's name printed on it, will prove an incentive to good reading. Lincoln as a boy kept such a record on boards when he had no paper. "We have heard of writers and scholars," writes his biographer, Brooks, "who make a commonplace book in which may be recorded things noteworthy and memorable. Abraham Lincoln, at the age of ten, kept such a book. It was first written on wooden 'shakes,' with charcoal. Transferred to paper with pen and ink, and repeated often, the noble thoughts and melodious lines of famous men had already become a part of the education of the President that was to be."

Thus with a good and varied library to choose from, and a regular book-hour for story-telling or reading aloud, parents may not only accomplish wonders in the education of their children, but they may bring about a mutual enjoyment that will as time goes on result in a deep, tender, and abiding

friendship between themselves and their boys and girls, and in after years those children will look back with grateful memories to the social hour which gave them not only their love of books, but brought them nearer to their home.

### HELPS IN GUIDING CHILDREN'S READING

How to Tell Stories to Children. (Bryant.)

A practical manual on story-telling. Contains chapters on selecting and adapting stories; on how to tell stories, and also includes a number of stories already adapted for the teller, together with lists of good stories to tell.

Reading in the Home. (In Field, Fingerposts to Children's Reading.)

Ways of directing reading, together with a suggestive list of books.

Story-Telling, What to Tell and How to Tell it. (Lyman.)

With special reference to story-telling from epic and romance. Contains also a chapter on reading aloud, with suggestions as to what to read.

# CHAPTER V

## PICTURE BOOKS AND ILLUSTRATORS

*"A picture is the simplest and most elementary expression of an idea. It precedes written language. The savage told his primitive stories by means of picture-writing before his descendants learned the use of letters; and as the childhood of the individual is a counterpart of the childhood of the race, the child to-day expects the picture to tell his story also, before the text is open to him."* — W. T. FIELD.

THE picture-book has a distinct educational place. It stocks the imagination with pictured facts outside the individual's daily experience, and it may train the eye to an appreciation of fine color, harmony, and line; and it may also feed the developing senses of fancy and humor. For these reasons the selection of a child's picture-books is important.

There are city children who have never seen fields of daisies and rippling grain, and they have never played in a haycock, driven cows to pasture, or gone berrying or wild-

flower gathering, nor have they fished with bent pins in willow-shaded brooks. There are country children who have never seen the city, or a circus, or the trains, ships, or traffic of busy, crowded life. But both city and country children may learn of all these things, enjoyably, from their picture-books. Through pictures they may gather information about life in many lands, natural history of other countries, and manners and customs of former days; all of which helps to prepare them for a wider understanding of the books they will read when older.

But to produce the best results a child should enjoy his pictures, and they should appeal through his imagination to his interests. He has definite preferences for certain kinds of pictures. When little he enjoys linen books showing dogs, cats, horses, and other domestic animals, and later those depicting bears, tigers, and wild life; he also enjoys pictures of children's play and home life. He likes these illustrations if they are warm in color, full of action, and drawn with large simple lines, with little detail, and the

last only when it helps explain the story told by the picture.

When the little girl and boy have outgrown the elementary "toy" books, they will pore for hours over illustrations of railway trains, ships, soldiers, workingmen, doll's housekeeping, and children at play, and over pictures telling in sequence whole tales of wonder and action. But especially delightful to the small child is the humorous picture-book, frolicsome, fanciful, and laughter-making.

The writer has had a great deal of experience in helping children to choose picture-books, and she has noticed that they do not instinctively choose the ordinary photographic reproduction, the retrospective picture, or the poster-picture, heavily printed in black and white, or the decorative illustration, or the impressionistically colored one. They like at first primary colors, and later the warm coloring of nature. Action and joy, fun and fancy are the keynotes of favorite pictures. Children also like illustrations in black and white if they tell a story simply

and humanly. An example of this is the popularity of Foster's "Story of the Bible," illustrated with old-fashioned woodcuts. The above principles apply not only to picture-books, but, to a certain extent, to the illustrations of books for older boys and girls.

Unfortunately there is not a large or varied line of excellent picture-books to choose from. Subjects of educational importance or of interest to children have not been adequately covered. Too many of the picture-books that deluge the market are crude in color or coarse in treatment; while, on the other hand, illustrations for the books of older children are many and attractive.

Most of our finest linen, board, and cloth-bound picture-books, as well as the best juvenile book illustration, are the work of English artists, who seem to have retained their spontaneous freshness of youthful outlook. They spare no pains to make their work artistic as well as attractive. Among the pioneers of modern English juvenile illustration are Cruikshank, Caldecott, Walter Crane, Sir John Tenniel, and Kate Green-

away. These artists have produced classic illustrations which should be a part of every child's education.

Cruikshank's pictures for the old fairy-tales are wonderfully imaginative, and stimulating to the fancy. He created a fairy-land, and his giants seem to grow before our eyes. His text he twisted into temperance lectures for the young, thus destroying their value as folk-literature, but the volume makes an inimitable picture-book.

For humor, action, and story-telling quality no children's artist has surpassed Randolph Caldecott in his illustrations for "The Diverting History of John Gilpin," "The Babes in the Wood," "An Elegy on the Death of a Mad Dog," and other classic rhymes for the nursery. Walter Crane has triumphed over the children's instinctive aversion to decorative drawing. This success is largely due to Crane's choice for illustration of popular subjects, like The Sleeping Beauty, Red Riding Hood, Cinderella, Jack and the Bean Stalk, and also to his romantic treatment and his coloring,

warm and rich. His decorative drawing subordinates itself to his story, which he tells in a delightful sequence of pictures that develop the tale without the aid of the text. His books are an education in line, color, and design, and fortunately they may be bought in cheap paper form as well as in the more expensive bound edition. Cut out and mounted on soft-toned brown cardboard, with a black border drawn closely about the pictures, they make an artistic and fascinating nursery frieze.

Sir John Tenniel helped to create "Alice in Wonderland," for his convincing pictures did much to immortalize the wonder-child. When such perfect harmony between text and illustration exists, as it does in the original editions of Carroll's classic story, it seems almost sacrilegious for other artists to attempt to improve on Tenniel's work. Happily so far no one has achieved such a success that the original illustrations are likely to be neglected.

The sprightliness and delicacy of childhood, the freshness and joy of springtime,

reminding one of William Blake in spirit, are the essence of Kate Greenaway's charm. Of her Andrew Lang says: "Since Stothard, no one has given us such a clear-eyed, happy-hearted childhood. Added to this, the Old World costume in which Miss Greenaway clothes her characters lends an arch piquancy."

These pioneers in English juvenile illustration have been followed by many more of varying merit. Among the newer artists is Hugh Thomson, whose spirited illustrations of Darton's Canterbury Pilgrims are in keeping with the vigorous language of this rendition of the Chaucer tales. All we regret is that the artist's name does not appear oftener on the title-pages of children's books. Another fine illustrator is L. Leslie Brooke, who depicts most humorously and imaginatively the talking animals of the nursery rhymes and stories. The funny detail of his pictures convulses little children with laughter, and his coloring is very attractive to the young. Louis Wain, too, draws animals — cats — with delightful humor. Bed-

ford creates fanciful pictures, and Brock illustrates classic fiction with delicate colored plates showing old-time life. Rackham uses soft ivory effects which please æsthetic children, while Helen Stratton handles primary colors so that they lose much of their crudeness. She illustrates nursery tales, in large simple lines, very taking with the little people.

It is only within a few years that well-known American illustrators have turned their attention to children. This portends the arrival of the American artistically illustrated "juvenile." Unfortunately some of the most prominent of the illustrators tend towards an involved poster style, or they depict the sentimental, or retrospective and introspective phases of child life. These illustrations are appreciated by grown people, but they fall utterly outside the normal, hearty interests of childhood. Examples of such illustration may be found in the work of the Rhead brothers, Elizabeth Shippen Green, Jessie Willcox Smith, and even Maxfield Parrish. These artists have done

some work attractive to children, but their usual style is not so.

Some fine American artists, who have achieved notable success from the standpoint of children, are Howard Pyle, Remington, E. Boyd Smith, Palmer Cox, Gelett Burgess, Peter Newell, and Reginald Birch.

The illustrations of "Men of Iron," and "Jack Ballister's Fortunes," show Mr. Pyle at his best, but his pictures for "The Wonder Clock," suggestive of the Albrecht Dürer school, do not arouse a thrill of response in every child. Remington illustrates, with spirit, cowboy and Indian life, while E. Boyd Smith tells a good story in his pictures, as may be seen in his "Robinson Crusoe," and "The Last of the Mohicans"; but his coloring in his picture-books is not satisfactory to little children, although they enjoy his pictures because of his story-telling power or his humor.

Past-masters in the art of grotesque drawing are Palmer Cox, Gelett Burgess, and Peter Newell. Their books are highly satisfying to the small boy who revels in a

rollicking book that shakes both one's sides with laughter. These grotesque illustrations supply the demand of the most embryonic sense of child-humor, and they displace the Buster Brown and Foxy Grandpa variety of picture-book.

Reginald Birch represents a large class of artists on this side of the water, who produce pretty, sentimental pictures, especially pleasing to girls. His illustrations have a quaintness, and a light, graceful quality that redeem them from condemnation on the score of sentimentality.

Both in England and America there is a host of rising artists who are doing color work and illustrating in black and white. Some of their work, from the children's standpoint, is most promising. They illustrate new juvenile fiction galore and primers, readers, and the pages of "St. Nicholas." They keep closely to children's interests, and through their selection and presentation of subjects they do much to visualize for children scenes and experiences which broaden child-outlook on life. Among these illus-

trators are Lucy Fitch Perkins, Hope Dunlap, Blanche Ostertag, M. W. Enright, Beatrix Potter, M. L. Kirk, T. H. Robinson, and A. G. Walker.

Picture-books roughly classify themselves into four groups; the *didactic*, which includes alphabet books, those showing manners and customs, and those depicting historical events, mechanical objects, and natural history; the *domestic*, showing home, school, and play life; the *fanciful and artistic*, including story-telling pictures of fancy and wonder; and last but not least, the *humorous* picture-book. The appended list of recommended books follows this form.

Before closing this chapter the writer wishes to make a plea for the best of picture-books, which, though not intended for children, sometimes form decided tastes that influence the after life of a child. These are odd volumes of old magazines, and illustrated books of travel, history, biography, and adventure. One young woman, within the writer's knowledge, bears in her mind indelible marks impressed by such volumes

as fell into her hands when a child. The pictured "Life of Napoleon," by Abbott, as she pored over it in "Harper's Magazine," left with her a romantic interest in all that concerns the French Revolution, and the life of the war-genius. Illustrated volumes of Layard's "Nineveh and its Remains," and two volumes showing pictures of ancient Egyptians, enthralled her so completely and filled her with such a thirst for antiquities, that, now that she is a woman, the mere sight of an antique vase in a museum conjures up in her mind a whole ancient civilization, in the contemplation of which she loses all sense of time and place. Stories and descriptions of burial mounds, sepulchres, and buried cities arouse in her an instant thrill of response which no new interest can cause — and all this magic is brought about by some musty tomes once used as picture-books.

The modern book of travel, illustrated with the regulation photograph, does not serve this purpose. It is the book that is profusely bepictured with woodcut sketches,

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or with photographs that tell a story, which a child enjoys. If parents own copies of such illustrated books as the Bible illustrated by Doré, Lane's "Arabian Nights," Wilkinson's "Ancient Egypt," Sven Hedin's "Through Asia," or Kennan's "Siberia," they would do well to let their children absorb knowledge from the pictures.

## PICTURE-BOOKS

(For other books of pictures see Easy Reading, page 62; also History, Biography, and Travel, page 209. For editions, publishers, and prices, see Purchase List of Children's Books, page 302.)

### *Didactic Picture-Books*

A, Apple Pie. (Greenaway.)

Alphabet book in color, with pretty verse.

Baby's Book of Trains and Ships.

Oblong book, showing colored pictures of trains and ships of France, England, Russia, Canada, etc.

Book of Baby Birds. (Parker.)

Charming black and white pictures showing baby birds at home in their nests. Very lifelike.

Children of Other Days. (Moore.)

Full-page pictures showing famous royal children, together with some quaint pictures of other old-fashioned noble babies. Accompanied by simple text.

Farm-Book. (Smith.)

Illustrated in color by E. Boyd Smith. Tells of modern farm life as seen by two city children. Includes pictures of ploughing, sowing, reaping, churning, feeding chickens, and going to market.

Hans and Little Hilda. (Jewett.)

A Christmas secret of two little Dutch children. Illustrated in color.

Joan of Arc. (Boutet de Monvel.)

The best of this famous French illustrator's books for children. Gives in colored picture and simple text the life of the Maid of Orléans.

Little Workers. (Lowe.)

Oblong picture-book showing, in colored pictures, children working at all sorts of trades, — including printing, basket-making, dressmaking, glass-blowing, etc.

My Big Book of Soldiers.

Large picture-book with colored pictures of troops of all countries, including English, German, French, Japanese, and Chinese.

Wee Folk's Alphabet. (Hitch.)

With colored illustrations.

World in Pictures. (Von Wyss.)

Contains sixty-two pictures, thirty-two of which are in color; depicting, among other things, desert life, Indian life, oceans, mountains, and volcanoes.

*Domestic Picture-Books*

Clean Peter. (Adelborg.)

Pretty picture-book telling of Clean Peter's efforts to reform the dirty children of Grubbylea.

Hausmütterchen. (Bonn.)

Oscar Pletsch, the illustrator, presents with sympathy the charm and quaintness of German peasant life, and of little children's plays. A good picture-book in spite of its German text. Some other books illustrated by Pletsch are "Was willst du werden," and "Der alte Bekannte."

Nos Enfants. (France.)

Stories of French children, accompanied by colored pictures by Boutet de Monvel. The companion volume to this is Filles et Garçons. French text.

*Fanciful and Artistic Picture-Books*

Baby's Own Æsop. (Crane.)

Artistically illustrated by Walter Crane.

Bilberry Wood. (Dick.)

Pretty, fanciful story told in rhyme, and pictured in color.

Book of Gnomes. (Weatherly.)

Colored pictures of fairies, elves, and dwarfs. Fanciful and popular with little children.

Cherry Blossom. (Grimm.)

Illustrated in primary colors by Helen Stratton. Other books of the series are Hansel and Gretel, and Roland and Maybird.

Cruikshank Fairy-Book.

Four old-fashioned tales illustrated by "the veteran" George Cruikshank, of whom Andrew Lang says: "He indeed may justly be compared to Hogarth, since in tragic power and intensity he occasionally comes nearer to him than any artist of our time."

La Fontaine's Fables. (Boutet de Monvel.)

Illustrated by the editor. Text in French, but the pictures tell the tales so cleverly that they do not need the aid of text.

Marigold Garden. (Greenaway.)

Original verses and delicate colored pictures by Kate Greenaway.

Pied Piper of Hamelin. (Browning.)

There are two charming editions of this poem. One artistically illustrated by Kate Greenaway, and the other with attractive colored pictures by Hope Dunlap.

Under the Window. (Greenaway.)

The most popular of Kate Greenaway's books. Contains quaint colored pictures and verses.

Walter Crane's Picture-Books.

Seven cloth-bound volumes of the best popular nursery tales, together with some nursery rhymes. Illustrated in color, warm and rich. Published also in twenty-one parts in paper covers. Austin Dobson says: "Mr. Walter Crane has produced specimens of nursery literature, which, for refinement of coloring and beauty of ornament, cannot easily be surpassed."

*Humorous Books*

Book of Cheerful Cats. (Francis.)

Clever line drawings. Very popular with children.

Brownie Books. (Cox.)

Eight volumes of fun and frolic of Brownies abroad and at home. Some of the titles are, "Brownies, their Book," "Brownies around the World," "Brownies through the Union," and "Brownie Clown of Brownietown."

Caldecott Picture-Books.

Four volumes of delightful, humorous pictures accompanied by famous verse and rhyme. Of Caldecott, Andrew Lang writes: "There is a spontaneity of fun and unforced invention about everything he does. Other artists draw to amuse us; Mr. Caldecott seems to draw to amuse himself — and this is his charm."

Careless Jane. (K. Pyle.)

Pictures and verses telling of Georgie Lie-a-bed, Boisterous Ann, Untidy Amanda, and other wicked children.

Chicken World. (Smith.)

Humorous experiences of barnyard fowls, cleverly pictured by E. Boyd Smith.

Goops and How to be Them. (Burgess.)

"A manual of manners for polite infants." Grotesque picture-book much enjoyed by children.

Johnny Crow's Garden. (Brooke.)

An old nursery rhyme illustrated by L. Leslie

Brooke. Contains eight full-page pictures in color, and many black-and-white drawings. The companion volume is "Johnny Crow's Party."

Slovenly Peter. (Hoffmann.)

The well-known picture-book with rhymes telling of the dire punishments that befell naughty boys and girls. Illustrated in crude primary colors. Popular with children.

Topsys and Turvys. (Newell.)

Pictures which, whether held up side down or right side up, always tell a funny story.

(Linen and indestructible picture-books are published by Dutton, McLoughlin, and Warne. They cost from five cents apiece up, according to quality of coloring and drawing, and the material on which the book is printed. Some of the subjects covered are: farm and country life, animals wild or domestic, railways, circuses, ships, aeroplanes, automobiles, zoos, and play life and fairy-tales.)

# CHAPTER VI

## EASY READING

*"The earliest reading is the story, — simple, short, straightforward recitals of matters of daily occurrence, of the doings of children, and their parents, their friends or pets. . . . A fresh pure book for a little child is a treasure to be sought for and appreciated."* — BALDWIN.

THE first reading-books given a child should be those that combine the best picture-book qualities with stories and verses that may be read aloud to him. Among the finest books of this kind are "Mother Goose Melodies," edited by Wheeler, with charming old woodcuts, or the edition edited by Andrew Lang, with many pictures by L. Leslie Brooke; the "Book of Fables," edited by Scudder, also embellished with woodcuts; Stevenson's "Child's Garden of Verses," illustrated in color by Squire and Mars; "The House in the Wood," and "The Golden Goose Book," with Brooke's humorous, delightful, colored prints; and "The

Runaway Donkey," and "Through the Farmyard Gate," by Poulsson. These books should be followed by primers, and readers, and simple stories, and verse, all of which serve a different educational purpose from that of the picture-book. They compose the bridge, so to speak, which leads from the land of picture-books to that of the story-telling text. For easy books for personal reading foster the beginning of the reading habit.

There are two ways for a child to learn to read. First, mechanically by the means of some set teaching method. This he does more or less self-consciously, pronouncing each word aloud or to himself. As long as a child is conscious of the act of reading, his thought and fancy have no freedom, and he draws no real inner enjoyment from the story as a whole. The other way of reading is an instantaneous, unconscious absorption of the meanings of the words on a page, without mentally translating them into sounds. This ease in reading is gained the quickest by the child who is encouraged to read to himself from the time that he knows his

alphabet and a few printed words. Thus by the means of easy books he learns rapidly from the context, increases his vocabulary and his understanding of phrases; all through the same natural method by which he learned to speak.

The writer was once deeply impressed by the effect of mechanical classroom reading on children who had few or no books at home. She organized a children's library in a district of poor foreigners. The children attended the public and parochial schools of the neighborhood. For the first few days after the opening of the library the librarian heard a low, steady buzz of voices all over the reading-room. The children were orderly, and individually absorbed in a book, but they were painfully reading aloud to themselves. They continued to use the reading-room daily, and to take home the books provided — which were the best of "juveniles," illustrated and attractive. The most popular easy books, picture-books, and fairy-tales were duplicated generously. After a week or so the buzzing sound disap-

peared from the room and the children settled down to quiet, steady enjoyment, unhampered by self-consciousness.

In the same way parents from the first may make home reading an ease and a delight, and encourage the children to better and more advanced reading by providing the best of attractive primers, readers, and other simple books, well illustrated.

Books for this period of childhood have necessarily little or no literary quality, but those selected should consult children's interests, and be written in grammatically correct, simple language, and be printed in large type, and illustrated with the kind of pictures that attract little children. Dramatic incident, much objective conversation, and short, snappy stories are the most popular.

The market is flooded with graded textbooks of all kinds, compiled and arranged by recognized pedagogues. The primers and readers are so planned that one selection leads to another, the vocabulary growing increasingly difficult; thus a child is led step by step to more advanced reading.

As it is impossible in the following list to include all the good text-books, a selection is here made of those primers, readers and simple books that are varied in subject and do not look like school-books. The covers of many are very attractive, and the illustrations will make a child desire to read and enjoy the pictured stories.

## BOOKS FOR EASY READING

(For more advanced easy reading see the chapter on Fables, Myths and Fairy-Tales, page 68; and also Fiction of To-day, page 185. For editions, publishers, and prices, see Purchase List of Children's Books, page 302.)

### *Readers and Primers*

Advanced First Reader. (Cyr.)

An art reader, illustrated with reproductions of paintings, selected to please little children, and accompanied by simple text.

Child Life, Primer and Readers 1, 2, and 3. (Blaisdell.)

Illustrated with colored pictures. The second reader shows child life in tale and fable, and the third reader, child life in many lands and in other days.

Hiawatha Primer. (Holbrook.)

Based on Longfellow's poem. Simple language, colored pictures. Popular with little children.

Lessons for Beginners in Reading. (Bass.)

For little children who are learning to spell out words. Short sentences, large print; tells about flowers, nuts, seeds, etc. Colored pictures, cover very attractive to little folk.

Nature Myths. (Holbrook.)

About animals, birds, and natural objects. Told most interestingly. Vocabulary varied, style good. To follow The Hiawatha Primer.

Riverside Primer and Readers 1, 2, and 3. (Van Sickle and Seegmiller.)

Series of readers covering a wide and original selection of stories and poems. Cover attractive and illustrations printed in color. Binding, strong and durable.

Sunbonnet Babies' Book. (Grover.)

Tells of the doings of Molly and May, two sunbonnet babies. Charmingly illustrated in color, fanciful and pleasing. Very popular. Also published under title Sunbonnet Babies' Primer.

The First Book. (Speight and Thomson.)

Nursery rhymes, folk-songs with music, fables, myths, and fairy-tales.

*Stories, Legends, and Folk-Tales*

Book of Fables. (Scudder.)

Chiefly from Æsop, and illustrated with woodcuts. The fables are rendered in excellent simple language, and follow closely their originals.

Book of Folk-Stories. (Scudder.)

Partial contents: Chicken Licken, The Old Woman and Her Pig, The Three Bears, Hans in Luck, Cinderella, Beauty and the Beast, Jack and the Bean Stalk, Little Red Riding Hood. Written in a simple, direct fashion, very pleasing to little children.

Book of Legends. (Scudder.)

Among other things contains the stories of St. George and the Dragon, The Bell of Justice, William Tell, The Seven Sleepers of Ephesus. Printed in large type.

Cock, the Mouse, and the Little Red Hen. (Lefèvre.)

An old folk-tale retold. Illustrated in color by Tony Sarg. One of the best liked of little children's books.

Fifty Famous Stories Retold. (Baldwin.)

Supplements Scudder's Book of Legends. Contains among other things the story of King Alfred and the Cakes, Robin Hood, Bruce and the Spider, Damon and Pythias, The Black Douglas, Cornelia's Jewels, and many other stories met with in literature. Well written and illustrated.

Golden Goose Book. (Brooke.)

Contains the old stories of The Three Little Pigs, Tom Thumb, The Three Bears, and The Golden Goose. Retold with folk-spirit, and humorously decorated in black and white and with colored plates by L. Leslie Brooke.

Goody Two Shoes.

This classic, attributed to Goldsmith, is here edited by Charles Welsh. The story may be found

also in one of Walter Crane's picture-books, beautifully illustrated in color.

House in the Wood. (Brooke.)

Contains nine other wonder tales about goblins, talking animals, magic gifts, and other marvels. Humorous, and illustrated by the editor with charming colored pictures.

Little Black Sambo. (Bannerman.)

A popular picture-book with story. Not artistic, but delightful to little children because of its humor and the primary coloring of the illustrations.

Little Girl Blue. (Gates.)

Who lived in the woods until she learned to say "please." A little gift-book with charming pictures and pretty story.

Mother Goose Village. (Bigham.)

Original stories founded on Mother Goose rhymes. About Little Polly Flinder's Apron, Tommy Grace's Party, Simple Simon's Silken Coat, and about other Mother Goose children. Large print and many colored pictures.

New Baby World. (Dodge.)

Stories and rhymes from St. Nicholas. Fully illustrated. Cover attractive.

Peter Rabbit. (Potter.)

A tiny gift-book, with easy reading and colored pictures. Belongs to a popular series; some of the other volumes are Benjamin Bunny, The Tailor of Gloucester, and Mrs. Tiggy-Winkle.

Tales of Mother Goose. (Perrault.)

Cinderella, Sleeping Beauty, Red Riding Hood and

others, as collected by Charles Perrault, in 1696. Translated by Welsh.

*Poetry and Rhyme*

Child's Garden of Verses. (Stevenson.)

Illustrated by Squire and Mars with pen and ink drawings and ten full-page pictures in color.

Mother Goose Melodies.

There are three good editions of this nursery classic: one edited by Wheeler, with charming old-fashioned woodcuts; another edited and arranged by Andrew Lang, and delightfully illustrated by L. Leslie Brooke; and still another, with small colored pictures published in the "Told to Children Series."

Pinafore Palace. (Wiggin and Smith.)

A collection of short rhymes and nonsense verses from Mother Goose, Lear, Field, Riley, Stevenson, and others.

Songs and Rhymes for the Little Ones. (Morrison.)

A homely, old-fashioned collection of the verses and rhymes that little children love. A cheaper but good collection is compiled by Shute, in 3 volumes, and called The Land of Song. Volume I contains rhymes for little children.

The Runaway Donkey. (Poulsson.)

Rhymes about animals. Fully illustrated.

Through the Farmyard Gate. (Poulsson.)

Rhymes and stories about animals. Well illustrated, and printed in large type. Companion volume to The Runaway Donkey.

*Books of Information*

Aunt Louisa's Book of Common Things. (Valentine.)

A fairy-story explaining how wheat, grapes, flax, and other things grow, and how they are made useful. Many pictures, large print.

Eskimo Stories. (Smith.)

Sports of little Eskimos, and what the children eat and wear. Told in large print with many pictures.

Friends and Helpers. (Eddy.)

A popular little book of short stories and rhymes about animals, birds, and insects. Many pictures.

Little Folk of Many Lands. (Chance.)

About Indian, Eskimo, Dutch, African, Arabian, Filipino, and Japanese children. Illustrated.

Seed-Babies. (Morley.)

The seeds of beans, peanuts, melons, and other plants talk to a child and tell how they grow. Elementary. Large print, with pictures. Text-book cover.

Snow Baby. (Peary.)

Mrs. Peary's little girl was born in the North, and this story tells of the Eskimos she lived among. Illustrated with photographs of the Arctic regions.

The Dutch Twins. (Perkins.)

Story of the doings of little Kat and Kit. Illustrated with drawings of Dutch children in costume. Large print.

# CHAPTER VII

## FABLES, MYTHS, AND FAIRY TALES

"*Imagination is the faculty that brings the soul into most immediate contact with ideas, feelings, or objects, and with other minds or beings.*" — CURRY.

"*Through imaginative literature abstract truths are made to have for the child a reality which is given to them by the experiences of daily life only by the slowest degrees.*" — BATES.

"I DO not like to read lies to my child," is the verdict of many a mother. "I give him only histories, biographies, and useful books." She does not know, this really earnest mother, that she is shutting the door of her child's imagination, and that she may be hampering his power to do great things in after life, by thus closing to him the storehouse of imaginative literature. For later he will not be able to draw full sustenance from classic writings unless he has been fed in youth on the best of folk-literature.

The action of the picture-making power

of the mind — the imagination — is a part of almost every mental process. The act of memory calls up mental pictures, the act of fancy re-creates a world, invention, writing, painting, and conceiving a scientific theory are aided by the creative imagination. And, what is more, the sympathetic feelings, of charity, compassion, and the power to put one's self in the place of another, are dependent on the movement of the same faculty.

Tyndall gives most impressive testimony to the value of the applied use of the imagination. "There are Tories," he writes, "even in science, who regard imagination as a faculty to be feared and avoided rather than employed. They have observed its action in weak vessels, and are unduly impressed with its disasters. But they might with equal justice point to exploded boilers as an argument against the use of steam. With accurate experiment and observation to work upon, imagination becomes the architect of physical theory. Newton's passage from a falling apple to a falling moon, was an act

of the prepared imagination, without which the laws of Kepler could never have been traced to their foundations. Out of the facts of chemistry the constructive imagination of Dalton formed the atomic theory. Davy was richly endowed with the imaginative faculty, while with Faraday its exercise was incessant, preceding, accompanying, and guiding all his experiments. His strength and fertility as a discoverer is to be referred in great part to the stimulus of his imagination."

Thus imagination is a most powerful factor in daily life, and to develop in the individual a wholesome and rich imagination, and to correlate it with the reason, is of utmost importance. This can be best accomplished in childhood. For the didactic faculty — the reason — is dormant in a child, and the faculty of pure enjoyment — the imagination — is predominant, and is the open door to his mind. Through it enters a constant procession of mental pictures, each making an impression on the plastic brain, where they are stored away until the day comes when the mind, at will, recalls the images and with

them recombines and forms original designs.

One of the surest means of educating the imagination is through the judicious use of the best literature which will enrich and stimulate the picture-making faculty. Let us now see how fables, myths, folk and wonder tales will aid this development.

Folk-literature conserves the accumulating mass of spontaneous, unscientific thought, feelings, beliefs, fancies, traditions, distortions, superstitions, and ethical teachings of the common people of all races. It has no known authors, but, like an avalanche, it gathers into itself, age by age, all that lies in its path of the natural mental products of the human race. In treatment it is imaginative, and objective—in fact, childlike. It has, however, a two-fold nature. It teaches, on the one hand, simple truths and morals, put in a way that appeals directly to children; it also shows the distinction between elemental good and evil; and that retribution follows sin; and it emphasizes the majesty or beauty of nature. While

on the other hand, there runs throughout folk-literature a strain of illogicality, and immorality — called by some folk-lorists the irrational — which contradicts the ethical teachings. But when this illogical, irrational element is eliminated, there yet remains a vast body of folk-literature, rich in those qualities that build up and stimulate the imagination, and inculcate simple virtues within the understanding of children.

Folk-literature for children divides itself roughly into seven groups: fables, pure myths, hero-myths, place-legends, fairy-lore, nursery tales and rhymes, and hero-romances. The rhymes and romances will be discussed in another chapter.

The beast-fable appears to be one of the earliest forms of story-telling among all peoples. The savage races use it as a means of teaching mythical tribal history, as well as for entertainment. The savage beast-fable and short story of Africa and Australia are of a low order of imagination, distorted, and full of deceit, lying, and brutality, presented in such a way that children cannot fail to de-

rive wrong ethical ideas therefrom; whereas the Hindus, Greeks, and other Indo-Germanic peoples have turned the beast-fable into a vehicle for the teaching of homely virtues and worldly wisdom of a practical kind. Many of these fables have become an integral part of our literature, and if for no other reason children should be made familiar with them. They have, however, a special mission in the ethical education of children. They not only please the fancy, but they satisfy a young child's craving for short, objective, moral tales, and they inculcate such virtues as prudence, foresight, honesty, and homely wisdom. Fables that teach revenge, and overcoming by the means of craft, should be rejected from books for children. Some of the best Æsopic fables to tell or read are "Belling the Cat," "The Dog in the Manger," "The Lion and the Mouse," "The Shepherd Boy and the Wolf," and "The Town and Country Mouse."

Pure myths had their origin in primitive man's interpretation of nature. The rising and setting of the sun, the return of spring

after the winter, the stars in the heavens, the storms and the winds and the loud-sounding Ocean, all filled him with wonderment and awe. He expressed his understanding of natural phenomena in poetic imagery and language, which came, in time, to be believed as religion. The first form of myth, says Ruskin, "contains the germ of accomplished tradition; but only as the seed contains the flower. As the intelligence and passion of the race develop, they cling to and nourish their beloved and sacred legend; leaf by leaf it expands under the touch of pure affections, and more delicate imagination, until at last the perfect fable bourgeons out into symmetry of milky stem and honied bell."

Of such myths the best types are found in Greek mythology. Harmony, poetic feeling for the beauties of nature, personification of the gentle and tender side of nature make this mythology enjoyable to little children, who love stories of flowers, trees, and living things, fountains, and sudden transformations; of such stories the best

types are Arachne, Daphne, Arethusa, Echo and Narcissus, Phaethon, Pygmalion and Galatea, and Proserpine. Each Greek myth is complete in itself, and is not dependent on another tale to show forth an inner meaning. This again makes the Greek myth peculiarly applicable to little children who desire a complete story in a few words.

Thus, as each Greek myth is gracefully complete in itself, and usually presents an æsthetic idea in poetic form; so, on the other hand, the Norse myth is a part of a complicated system of creation, according to Germanic tradition. Its gods are personifications of the stupendous, awe-inspiring natural phenomena of the North. The cold "long nights" followed by brief hot summers, and the struggle for existence in the face of violent elements, have left their impress on the mythological system of the people. The thunder of the storm on the mountains, the rush of the avalanche, the beat of seas on rocky coasts, the lapping of the waves of the fiords, the mysterious play of the Northern lights, have united in producing a vigor-

ous, epic-like mythology, replete with manly courage and stalwart virtues, but permeated with a mystic melancholy, so characteristic of the people of the North; of whom Carlyle says: "I feel that these old Northmen were looking into nature with open eye and soul; most earnest, honest, childlike; and yet manlike; with a great-hearted simplicity and depth and freshness, in a true, loving, admiring, unfearing way. A right valiant, true old race of men."

These Norse myths have, therefore, a positive mission in the education of Anglo-Saxon-thinking children. Stripped of their grosser parts, the myths present a united group of tales emphasizing Germanic ideas of unity, individual liberty, of right and wrong, of courage and manliness. These qualities are drawn with strong strokes, and painted in contrasting colors; virtue is virtue, badness is badness, there are no shades of coloring. The stories please the wonder-loving children because they tell of the adventures of gods and goddesses, and of frost-giants, light-elves, and elves of darkness, of

trolls, and hideous monsters, as well as of mighty heroes and splendid women.

Another mythology that has a place in the education of children is that of the American Indian. It breathes of the nature of the wild woods; it is reverent and mystical. On the other hand, it is in part fierce, illogical, confused; especially so when relating the origin of tribes and families. Very little satisfactory work has been done in rendering these tales for children. Longfellow's "Hiawatha" still occupies the important place of presenting in the best form, though idealized, the poetic side of Indian mythology.

There are many other mythologies, but none that offers, as far as the writer knows, such concrete educational characteristics as do the Greek, Old Norse, and Red Indian.

We may now pass on to the brief consideration of the hero-myth. The Norse mythology is a combination of pure myth and hero-worship, probably founded upon the historic traditions of tribal heroes, as well as on nature-worship. The story of Sigurd the Volsung's son will be considered

later in the chapter on "Ballads, Epics, and Romances." The Greeks were rich in hero-stories, such as those of Hercules and of Theseus, Perseus and Jason. The adventures of the last three heroes are delightfully told for children by Hawthorne in his graceful, inimitable style; while Kingsley has treated the same tales with a nearer approach to their classical originals.

The place-legend is an imaginative accessory to history, and is the outcome of the fancy and superstition of the common people, who weave fearsome or poetic tales about their local towns, castles, rocks, mountains, trees, or abandoned houses, and other objects. Of this class are the tales of William Tell, Rip Van Winkle, the Lorelei, Ulysses's sirens, Tannhäuser, and many other tales, some of which deal with ghosts, banshees, wild huntsmen, and other morbid superstitions not wholesome for all children.

Fairy-lore is largely the product of the Celtic mind, which is fanciful and poetic. The best stories of this kind may be found in English, Scottish, and Irish folk-lore.

They deal with the doings of "the little people," with fairy-rings, moonlight dances, enchanted mountains, changelings, maidens and youths decoyed to Fairy-Land, and with imps and elves that "give pinches, nips, and bobs" to bad folk, and with King Oberon, Queen Titania, and merry, freakish Robin Goodfellow.

We pass now to the ever popular nursery tale — the myth or folk-tale recast and told by "old gammers" to the little ones. Here appear classic myths in new garments, Cupid and Psyche masquerading as Beauty and the Beast, and, in the Scandinavian version, as the maiden and the "great big white bear" of East of the Sun and West of the Moon; while Orpheus and Eurydice reappear in the land of the Red Indian, where the bereaved husband follows his Indian wife to the Land of Souls. The Valkyrie, Brynhild, aroused by Sigurd from her sleep-thorn slumber, is transformed in the nursery into the Sleeping Beauty waking at the kiss of "a fairy prince, with joyful eyes, and lighter-footed than the fox." The Barbe Bleue of

the Breton place-legend becomes Blue Beard; and a possible Cornish hero in the wars with the Romans, invades the nursery as Jack the Giant Killer; and, with a lack of dignity not to be explained by the scale of divine ascension to the Buddhaship, Buddha transmigrates from the son of King Brahmadatta, and reappears in Brer Rabbit, and the Demon with the Matted Hair becomes the wonderful Tar Baby.

Cinderella teaches the reward of modesty and humility, as do a host of other nursery tales; Toads and Diamonds, the reward of charity and a kind heart; Faithful John, friendship and loyalty even unto death; and the Little House in the Wood, kindness to animals. Accumulative tales satisfy the ear as well as the fancy, and the "drolls" and grotesque tales are a never ending source of delight.

Unfortunately, many nursery tales included in collections for children present perverted ideas of right, the themes of which are success by craft, lying, and theft; and they also justify ingratitude, disloyalty,

and irreverence. These stories should be cast out of collections for children. Even some of the ancients did not believe in telling or reading to little ones such irrational tales. Such stories, says Plato, "ought not to be lightly told to young and simple persons. . . . Poets and story-tellers make the gravest misstatements about men when they say that many wicked men are happy, and good men miserable; and we shall forbid them to utter such things."

Nursery tales need careful editing. But there is no more delicate task than to handle folk-literature with the respect that will preserve for the children its directness of appeal, its colloquial language, its humor and grotesqueness, the swift action of plots, the rewards and retributions that are dealt out, *without moralizing*, and, what is more, the destruction, swift and awful, which overtakes ravenous dragons, evil witches and trolls, and fearsome ogres and giants. Fine examples of this folk-treatment in rendering nursery tales may be found in any good translation of Grimm, also in Joseph Jacobs's

volumes of fairy tales, and in Ernest Rhys's "Fairy-Gold."

Some editors, in their over-zeal to make folk-tales mediums of moral instruction, lose their own sense of humor and their perspective. An example of this treatment may be found in a certain version of "The Three Bears" — the little tale attributed to Southey, but which has become a part of nursery literature. The editor adds a good deal of sentimental detail not included in the accepted version. She interlards her tale with remarks like the following: "That is the polite way children talk to animals. Animals like it." "Where were the bears all this time that they did not come in to shake hands with their little visitor?" and at that dramatic moment — which every child awaits with breathless suspense — when the little bear discovers Goldilocks asleep in his bed, the little bear of this version laughs, and strokes the child's golden hair, chivalrously offering his paw to help her rise, while the great, huge bear hides his paws behind him, "so the child should not be scared." "I beg your

pardon, Mr. and Mrs. Bear," says the polite child, "I will never do so again," and distributing checkerberries, she invites the bears to call upon her, then runs home.

And what does any child get from such a mawkish tale — from which all the vigor of the original has been stripped? Where is the little listener's blissful anticipation of the final sympathetic thrill at the end — to which the whole story leads up? "Somebody has been lying in my bed," cries the little bear; "*And here she is!!*" And Goldilocks wakes in fright, jumps out the open window, and runs home as fast as her legs can carry her. And, what is more, where is the editor's sense of humor, when she can so render a tale and write in the preface to the same book: "The youngest children are at one with birds, beasts, and insects, and it is only through imitation and instruction that they learn to avoid these creatures." To be consistent with this, the writer should certainly teach modern children to avoid "bear hugs" and by scaring them thoroughly, not to go to sleep in bear-beds at the Zoo.

Anathema also be upon those vandals who demand that bad ogres and witches be met with moral suasion only. Such treatment is lacking in poetic justice, and from the children's standpoint is neither moral nor satisfactory.

There yet remain for consideration a host of modern wonder tales, not belonging to folk-literature. Many of these are grotesquely humorous, in the way children love. Their chief value lies in literary quality or in the fun and joy they give, and also in some ethical teaching. Occasionally, as in a few of Andersen's fairy tales, and in Kennedy's "New World Fairy-Book," there is a slight background of folk-lore on which the author has built original stories, but for the most part the wonder-stories are original productions. Some fine examples of wonder-tales may be found in Andersen's fairy tales, Browne's "Granny's Wonderful Chair," Carroll's "Alice in Wonderland," Madame d'Aulnoy's fairy tales, and Ruskin's "King of the Golden River."

Such, then, is the educational mission of

folk-literature and wonder tales; to cultivate the imagination, to prepare for the future understanding of classic literature, — especially poetry, — to develop the sense of beauty, to implant ideas of simple virtues, and last but not least to give joy to children.

There is scarcely a collection of folk-tales for children which does not contain some objectionable features. The books recommended in the following list are not entirely free from the same, but they are, as far as the writer knows, of the best of their kind for children, and are comparatively free from hurtful suggestions. Some volumes are beautifully bound and illustrated; and others, though in less pretentious form, will make most acceptable gifts for any child's bookcase.

## BOOKS OF FABLES, MYTHS, AND FAIRY TALES

(For other books on the same subject see Easy Reading, page 62; also Ballads, Epics, and Romances, page 119. For editions, publishers, and prices see Purchase List of Children's Books, page 302.)

### *Fables, Myths, Legends, and Folk-Tales*

*American; African.*

Uncle Remus, His Songs and His Sayings. (Harris.)

Humorous tales in negro dialect. Best enjoyed when read aloud. The humor redeems in part the unethical elements in the stories. Contains among other things the Tar-Baby story.

*American; Dutch.*

Rip Van Winkle. (Irving.)

This tale of the Hudson Valley is published together with the "Legend of Sleepy Hollow," and illustrated by G. H. Boughton.

*American; Indian.*

Old Indian Legends. (Zitkala-Să.)

Folk-tales retold by an Indian, and illustrated by Angel de Cora, an Indian artist. The stories centre about Iktomi, the snare-weaver and spider fairy of the Dakotas. Simple and well told. Follow with "The Basket Woman."

Song of Hiawatha. (Longfellow.)

This poem presents the best, though idealized, poetic and ethical thought of the American Indian.

Its rhythm and subject appeal to the children, especially when it is read aloud. A fine edition is illustrated by Remington.

The Basket Woman. (Austin.)

Fourteen tales telling of the customs and beliefs of the Ute Indians. The author has woven into her stories much of the poetic and melancholy spirit of life in the great Western deserts. Good to read aloud.

*Arabian.*

The Arabian Nights' Entertainments.

The best edition for children is that edited by Dixon. Another attractive edition is prepared by Wiggin, and illustrated by Maxfield Parrish. Editions for children are usually based on the French version by Galland, and, though romantic and charming, are not truly Oriental. If possible the translation from the Cairo text, by E. W. Lane, should be read aloud to the children. This last version has a breadth and strength that is not in Galland. It pictures the life in the deserts and cities of the Orient, and it relates its wonders with a dignity and definiteness of picturesque detail that convinces the imagination. The drawings by Harvey are delightful and appropriate.

*Celtic; Scotch, Welsh, Irish.*

Celtic Fairy Tales. (Jacobs.)

From the Scotch, Welsh, and Irish folk-lore. Humorous and fanciful. The companion volume to this is "More Celtic Fairy Tales."

Scottish Fairy Book. (Grierson.)

Charming stories retold from ballads and tales; contains many stories of fairy-lore and magic. More

fancifully rendered than Jacobs's "Celtic Fairy Tales," but not so vigorous.

*East Indian.*

Indian Fables. (Ramaswami Raju.)

Short fables for little children. Similar to Æsop's. Good to read aloud. Follow with Dutton's "The Tortoise and the Geese."

Indian Fairy Tales. (Jacobs.)

From the Jatakas, or birth stories of Buddha, the fables of Bidpai, and from other Sanskrit sources. Humorous and imaginative. Preserves the best nursery elements of Hindu folk-tales.

The Tortoise and the Geese. (Dutton.)

Thirty-four fables of Bidpai, the sage of India, with twelve illustrations by E. Boyd Smith. Follow with Jacobs's "Indian Fairy Tales."

*English.*

English Fairy Tales. (Jacobs.)

The best of our own nursery folk-lore. Contains familiar stories like "Jack the Giant Killer," as well as others less well known. Mr. Jacobs has preserved the folk-flavor, and the stories are strong, humorous, and simple. Very popular. Companion volume to this is "More English Fairy Tales."

Fairy-Gold. (Rhys.)

Contains lore of fairies, elves, brownies, and pixies who give "pinches, nips, and bobs" to lazy folk and who reward the industrious. Tells also of dragons and "loathly worms" that lay waste fair lands, and of the valiant knights who kill these evil beasts. All rendered with the homely spirit of the English folk.

*German.*

Household Tales. (Grimm.)

Fireside tales collected by the famous folk-lorists. In subject, treatment, and interest these stories stand as models for all other folk nursery tales. There are many editions of Grimm, four good ones are the volume of selected tales illustrated by Walter Crane; the tales, illustrated by Helen Stratton for younger children; the full collection with crude but quaint woodcuts by Johann and Leinweber, and a very complete and sumptuous edition illustrated by Arthur Rackham.

Tales from the Travels of Baron Munchausen. (Raspe.)

Short stories of the Baron's humorous and exciting adventures. Compiled from floating German legends. One of the few books of pure humor for children.

*Greek and Roman.*

Æsop's Fables.

World-famous fables which should be told to the children as soon as they can understand spoken words. The best version is Joseph Jacobs's, which should follow Scudder's "Book of Fables," see page 63.

Half-a-Hundred Hero Tales. (Storr.)

Classic stories by many authors. Contains among other things tales of the Trojan War and of the adventures of Ulysses and Æneas, also the myths of Arethusa; Orpheus and Eurydice; Deucalion and Pyrrha; Iphigenia; Hypermnestra; Meleager and Atalanta; Hero and Leander; and The Ring of Polycrates. For older children.

Hellenic Tales. (Carpenter.)

Stories for older children, well told and interesting. Contains, among other things, "The Battle of the Frogs and Mice," by Homer; "Cloudcuckooborough," adapted from Aristophanes; "How Pelops Won his Bride," from Apollodorus, and "Thetis," adapted from Pindar, Euripides, and Lycophron.

Heroes; or Greek Fairy Tales. (Kingsley.)

Stories of Perseus, the Argonauts, and Theseus; retold in clear, concise English. An attractive edition is illustrated in color by T. H. Robinson.

Legends of Greece and Rome. (Kupfer.)

For younger children. A collection of stories and poems by different authors, and illustrated with reproductions of paintings and statuary. Contains Arachne; Icarus and Dædalus, Echo and Narcissus, and other myths.

Old Greek Folk-Stories. (Peabody.)

The child's first book of Greek tales. Has distinct literary quality. Follow with Kupfer, Kingsley, and Hawthorne, and Baldwin's "Story of the Golden Age" (see page 127).

Wonder-Book, and Tanglewood Tales. (Hawthorne.)

Two classics which should be in every child's library. They come bound together in one volume illustrated in color, by H. G. Fell; or in two handsome volumes, the "Wonder-Book," illustrated by Walter Crane, and "Tanglewood Tales," with pictures by G. W. Edwards.

*Italian.*

Italian Fairy Book. (Macdonell.)

Stories of fairy gifts, enchantment, and wonder-animals. Full of fun and frolic.

*Japanese.*

Japanese Fairy Tales. (Williston.)

Stories Japanese mothers tell their little children, with delightful colored illustrations by Sanchi Ogawa, a native artist of Japan.

The Fire-Fly's Lovers. (Griffis.)

A collection of Japanese folk-tales, well rendered and interesting. For older children. Illustrated in color.

*Norwegian.*

Fairy Tales from the Far North. (Asbjörnsen.)

Stories of trolls and strange beasts, of rescued princesses, and other wonders. Translated from the Norwegian by Broekstad. Imaginative illustrations.

*Old Norse.*

In the Days of Giants. (Brown.)

Norse mythology retold in a simple, direct fashion very pleasing to little children. Tells among other things how Father Odin lost his eye; how Thor went fishing; of the death of Baldur; and of other experiences of the gods and goddesses of Asgard. For young children.

Norse Stories retold from the Eddas. (Mabie.)

Tells the history of the Old Norse gods from the creation of the world until the battle of Ragnarok. Should follow Brown's "In the Days of Giants," and may be used to lead to Baldwin's "Story of Siegfried" (see page 122).

Saga of King Olaf. (In Longfellow, Tales of a Wayside Inn.)

This poem, telling of the passing of the old Norse gods and the coming of Christianity, may be read aloud to the children after they have enjoyed Brown and Mabie.

*Russian.*

Russian Fairy Book. (Dole.)

Seven fairy and wonder tales. Language clear and direct. Folk-lore treatment. Illustrated with quaint colored pictures from Russia. There are some brutal touches in the tales, but they are few and do not condemn the volume.

*Swedish.*

Wonderful Adventures of Nils. (Lagerlöf.)

Story of a little boy who flew away on the back of a wild goose. The author has woven into the story folk-tales and legends of Sweden. Good to read aloud.

*Miscellaneous Collections of Fables, Myths, Legends, and Folk-tales*

Blue Fairy Book. (Lang.)

A popular one-volume edition of the best-known fairy tales. The other volumes in the "Colored Fairy Book Series" vary in merit, as the editor has not been always careful to select wholesome tales. "The Brown," "Violet," "Red," and "Yellow Fairy Books" are among the best of the series.

Book of Saints and Friendly Beasts. (Brown.)

Of Bridget, the little girl saint of Ireland; of St. Prisca, the child martyr of Rome; of the birds of

St. Cuthbert ; of the fish that helped St. Gudwall ; and of other friendly beasts and kindly people. Good to read aloud.

Children's Book. (Scudder.)

A treasure trove of ballads, fairy tales, and stories from the "Arabian Nights," Munchausen, Gulliver, and other sources. A parent who can only afford one volume of fairy tales and other stories should purchase this. If funds permit, however, it is better to buy the individual volumes containing the same stories in complete form.

Curious Book of Birds. (Brown.)

Legends and myths about birds told most charmingly and illustrated by E. Boyd Smith. Useful to the story-teller.

Tales of Laughter. (Wiggin and Smith.)

A fund of humorous and joyous stories collected from the Celtic, Scandinavian, Russian, Spanish, German, Chinese, and other sources. An equally delightful companion volume is "Tales of Wonder," which are collected from the Persian, Japanese, Gaelic, Welsh, and other peoples. Both volumes contain good stories to tell.

Wonder-Book of Horses. (Baldwin.)

Selections of best tales from "The Horse Fair." Contains stories of flying steeds, and of the war-horses of famous knights and heroes.

*Modern Fairy and Wonder Tales*

Alice's Adventures in Wonderland. (Carroll.)

"The most delightful of all nonsense books, and one that has already become a classic. Every child

should know it by heart." (Hardy.) The children should "learn their Alice" from the edition illustrated by Sir John Tenniel. The companion volume to this is "Through the Looking-glass."

Bee-Man of Orn. (Stockton.)

For pure nonsense and clever fun no modern children's story-teller surpasses Mr. Stockton. Another volume of his tales, called "The Floating Prince," is also delightful reading. For older children.

Davy and the Goblin. (Carryl.)

Grotesque fairy tale modeled on "Alice in Wonderland." Very popular. Fanciful pictures by Bensell.

Enchanted Mountain. (White.)

Adventures of four little children and their parents. Although the story has a moral it is so skillfully hidden that the children absorb it unconsciously.

Fairy Tales. (Andersen.)

This king of fairy-tale writers has bequeathed to the children stories which, for poetic and imaginative qualities and tender pathos, have as yet been unequaled by any other writer for children. This classic comes in many editions. A quite complete collection is issued in two volumes, and illustrated with delightful old-fashioned woodcuts by Pedersen and Stone. A good general translation is by Mrs. Lucas; and an edition for younger children is illustrated by Helen Stratton. A fine Centenary edition, with introduction by Gosse, and over two hundred pictures by Hans Tegner, has been issued by the Danish Government and translated into English by Broekstad.

Fairy Tales. (d'Aulnoy.)

A classic written in French over two hundred years ago. For girls just leaving the fairy-tale age; may be used to introduce them to romances. A few of the stories are: "The Yellow Dwarf," "Princess Rosette," "The Hind in the Wood," "Gracieuse and Percinet," and "The Bee and the Orange Tree."

Fairy Tales. (Hauff.)

Clever and humorous stories, written with fascinating detail. Translated from the German. An attractive edition is that illustrated by Dixon.

Granny's Wonderful Chair. (Browne.)

A child's classic. The language is charming, and the stories are quaint and fanciful, and teach ethical truths in a pleasant manner. Good to read aloud or to tell.

Gulliver's Travels. (Swift.)

This is one of the few classics, not written for children, that have become their property. A charming edition of this wonder-tale is that published in the Cranford series. It is expurgated, and well illustrated.

Home Fairy Tales. (Macé.)

Moral instruction given in guise of pretty wonder stories, in which good little children reap due rewards, and bad children are direfully punished. For little folk.

Jungle Book. (Kipling.)

Of this book Israel Zangwill says: "Rousseau's writings gave Voltaire a yearning to go down on all

fours, and a perusal of Mr. Kipling's book has left me merely undecided whether I should rather be a seal or a mongoose." The stories are strongly imaginative, and deal much with mysterious jungle life. Good to read aloud.

Little Daffydowndilly. (Hawthorne.)

Bound together with the "Snow Image" and other tales. Delicate fanciful tales. Good to read aloud.

Little Lame Prince. (Craik.)

Story of little Prince Dolor who floated out of his prison tower on a wonderful cloak. Charming symbolic tale. A pretty edition is that illustrated by Hope Dunlap.

Mother Stories. (Lindsay.)

The tales are told with a simple genuineness and a touch of folk-treatment. Each story has an inner meaning, not at all obtrusive. Good to read aloud or to tell to little children.

New World Fairy Book. (Kennedy.)

Wholesome, imaginative stories built on a framework of American Indian folk-lore. Tell of Indian magic, of Indian maids and braves, and of fairies and enchantment.

Pinocchio. (Collodi.)

Humorous and wonderful adventures of Pinocchio the wooden marionette of evil ways but tender heart; and how at last he reformed and became a real live boy. A popular tale translated from the Italian of Lorenzini, and illustrated by Copeland.

Red Feathers. (Roberts.)

Story of magic red feathers, and of the struggle be-

tween two Indian magicians. The tale breathes of the poetry of the forest. For older children.

Short Stories for Short People. (Aspinwall.)

Colonel Higginson says that Mrs. Aspinwall's stories "have that pure impossibility in which children delight, that fresh vigor which carries attention along, and that suggestion which even children vaguely feel of deeper meanings." Some of the stories are about a squash vine that ran away, and a disobedient island, and other humorous wonders.

Star Jewels. (Brown.)

Five fairy tales and six rhymes telling, among other things, of mermaids, stars, an Indian fairy, a dryad, and a monkey with a green cap. Prettily and fancifully written.

The Prince and his Ants. (Bertelli.)

Humorous story of little Gigino, and his little brother and sister, who refusing to study are transformed into an ant, a caterpillar, and a cricket. They have many adventures and learn about the habits of insects. Translated from the Italian.

The Princess and the Goblin. (MacDonald.)

Fantastic fairy tale, telling how the brave miner's son rescued the Princess from the evil goblins. The sequel to this is "The Princess and Curdy." George MacDonald conceals spiritual truth under the name of a fairy tale, and he throws over his stories a veil of mystery that charms the reader. A pretty edition of these two books is illustrated by M. L. Kirk.

Undine, and Sintram. (La Motte Fouqué.)

Two allegorical romances translated from the Ger-

man. They may be used to introduce girls to the books of romance listed in the following chapter. A version of "Undine" with fanciful pictures is prepared for little people and published in the "Told to Children Series." A rich and artistically bound edition is that illustrated by Rackham.

Water-Babies. (Kingsley.)

A classic story teaching nature lessons and ethics under the guise of a fairy tale. Should be read aloud to be enjoyed.

Why the Chimes rang. (Alden.)

Imaginative stories in form of wonder allegories. The language and style are ordinary, but the tales are pretty and instructive. Useful to the story-teller. Also published under the title, "Knights of the Silver Shield."

# CHAPTER VIII

## BALLADS, EPICS, AND ROMANCES

*"The original force, the direct smell of the earth or the sea, is in these ancient poems, the Sagas of the North, the Nibelungen Lied, the songs and ballads of the English and Scotch. I find or fancy more true poetry, the love of the vast and the ideal, in the Welsh and bardic fragments of Taliessin and his successors, than in many volumes of British Classics."* — EMERSON.

IN early man the delight in rhythm and musical sounds was prior to the sedate power of prose expression. So it is with children. "A child at play with itself will express its delight by its voice and motions," says the poet Shelley, "and every inflexion of tone and every gesture will bear exact relation to a corresponding antitype in the pleasurable impressions which awakened it. . . . In relation to the objects which delight a child, these expressions are what poetry is to higher objects. The savage (for the savage is to ages what the child is to years)

expresses the emotions produced in him by surrounding objects in a similar manner."

We find much of this poetic expression of the life of the race conserved for us in ancient hymns, proverbs, charm-rhymes, songs to accompany dances, and songs and chants used to produce concerted action in labor, and last but not least in ballad poetry.

Even in America labor songs are still used for practical purposes. Sailors use the "yo-heave-o" and the present writer once saw a gang of workmen opening the clay door of a blast furnace, and as the men rhythmically swung their metal bar against the clay, they kept time with a low, monotonous sing-song. Scissors-grinders and street peddlers often use rhyming calls, — probably survivals of old London street cries.

Ancient proverbs are still used in the household, and a survival of charms, labor and dance songs may be found in the music and words of folk-dances. And, what is more to our immediate purpose, these ancient rhymes and songs enter into the play life of modern children. Songs to accompany ring

games, counting-out rhymes, and dance-songs have their origins in these interesting fragments, and it is possible to trace to the same sources nursery rhymes and jingles.

But the cry from the heart of the common people, which expresses their sufferings from social oppression, and from the struggle for existence; and which shows forth their restiveness under the action of laws operated for the benefit of tyrannical classes — all this is embodied in the ballad. This form of poetry has an important educational value. Simple, strong, not analytical, dealing with first principles of human failings and of justice, full of action, and imaginative, the ballad nourishes the awakening powers of moral reasoning in older children. The swing of the verse, the objective treatment, the rapid action, the humor or pathos, appeal to the primitive craving of children for rhythm, for rapidly passing mental pictures, and for emotional literature.

Ballads are fragmentary expressions of popular feelings and experiences, but when gathered together by literary geniuses, and

welded into perfect wholes, they become epics — symphonies of human life and thought. Matthew Arnold, in his discussion of Homer, characterizes epic greatness as being a creation from unorganized matter, a consistent whole moving along a uniformly high plane of noble simplicity. "Homer's manner and movement are always both noble and powerful," he asserts; "the ballad manner and movement are often jaunty or smart, so not noble; or jog-trot or humdrum, so not powerful."

The Iliad, standing as it does at the forefront of literary masterpieces, and being a receptacle of universal human experience, clarified of its crudity, may be made the literary goal toward which parents should work when guiding their children's reading. Step by step, through readings in folk-stories, ballads, sagas, and mediæval romances, young people may be brought to a full and unconscious enjoyment of Homer's epic poetry.

Too much stress cannot be laid on the free use of romantic literature in leading up to an appreciation of the unsentimental, he-

roic qualities of Homer's Iliad. The claims of these romantic writings are delightfully defended by Don Quixote's curate, who, after listening to the harsh criticisms of the canon, replied in part as follows; that the author "can set forth the craftiness of Ulysses, the piety of Æneas, the valor of Achilles, the misfortunes of Hector, the treachery of Sinon, the friendship of Euryalus, the generosity of Alexander, the boldness of Cæsar, the clemency and truth of Trajan, the fidelity of Zopyrus, the wisdom of Cato, and, in short, all the faculties that serve to make an illustrious man perfect; now uniting them in one individual, again distributing them among many; and if this be done with charm of style and ingenious invention, aiming at the truth as much as possible, he will assuredly weave a web of bright and varied threads that, when finished, will display such perfection and beauty that it will attain the worthiest object any writing can seek, which, as I said before, is to give instruction and pleasure combined."

Although the romantic cycles are largely

the product of the sentimental side of mediæval chivalry, they have great value in the education of young people. They appeal to the budding sentiments and the awakening enthusiasms of youth. They are imbued with charming fancy and with tenderness. They deal less with the depths of life and more with its emotions. They draw youthful altruistic aspirations towards an ideal goal — where treachery, cruelty, cowardice, and falsehood are shown in their blackness, and where the unstained shield of the faithful knight is preferred above all things.

Milton in his "Apology for Smectymnuus," emphasizes the moral influence of romance. "Next, (for hear me out now, reader,) that I may tell ye whither my younger feet wandered; I betook me among those lofty fables and romances, which recount in solemn cantos the deeds of knighthood founded by our victorious kings, and from hence had in renown over all Christendom. There I read it in the oath of every knight, that he should defend to the expense of his best blood, or of his life, if it

so befell him, the honor and chastity of virgin or matron; from whence even then I learned what a noble virtue chastity sure must be, to the defence of which so many worthies, by such a dear adventure of themselves, had sworn. And if I found in the story afterward, any of them, by word or deed, breaking that oath, I judged it the same fault of the poet, as that which is attributed to Homer, to have written indecent things of the gods. Only this my mind gave me, that every free and gentle spirit, without that oath, ought to be born a knight, nor needed to expect a gilt spur, or the laying of a sword upon his shoulder to stir him up both by his counsel and his arms."

This same moral influence, exerted by romance upon the young Milton, is to-day working upon the characters of thousands of modern boys and girls. Through the public libraries numberless copies of books on chivalry are widely circulated. Stories of chivalry and romance are recounted at the public story-hours, and an organization, called the "Knights of King Arthur," is

encouraged by religious and secular institutions. "The purpose," says the founder of the organization, William Forbush, "is to bring back to the world, and especially to its youth, the spirit of chivalry, courtesy, deference to womanhood, recognition of *noblesse oblige*, and Christian daring, and ideal of that kingdom of knightliness which Arthur promised he would bring back when he returns from Avalon."

It is hoped that the foregoing necessarily brief and rapid survey of great literature, that may be used in the education of literary taste, will rekindle the enthusiasm of parents and encourage them to utilize this material to the full for the benefit of their children. Whether or not parents wish to work toward the development of a taste for Homeric poetry, it is best for them to follow graded courses — not too ironclad — in directing the reading of children. The writer offers here a plan which is based on many years of experimentation with children of all classes. Brief characterizations of groups of stories are added which will aid parents

in selecting and grouping their material to be used for story-telling, reading aloud, and for the personal reading of the children and young people.

While a child is still enjoying fairy and wonder tales, he may be given ballads, the full enjoyment of which depends on their being read aloud to him, the reader's voice keeping time with the swing of the verse. Among the fine old ballads are "Chevy Chace," "The Battle of Otterburn," "The Blind Beggar's Daughter," "Sir Andrew Barton," "Adam Bel," "Clym of the Clough and Wyllyam of Cloudeslee," "Sir Cauline," "Fair Rosamond," "The Heir of Linne," and the cycle of Robin Hood ballads. There are also stirring imitations by modern poets, equally worth reading aloud; among these are "Valentine and Ursine," "John Gilpin," "Young Lochinvar," "Horatius," "The Mermaid," "How they Brought the Good News from Ghent to Aix," "The Pied Piper," and "The Rime of the Ancient Mariner." There are a number of renditions of ballads into prose.

These serve as delightful story-books, or they may be used to interest the children in ballad plots and thus lead up to the poems themselves. Prose versions, no matter how well done, cannot reproduce the spirit of the ballads in original form. The reading of ballad poetry may be made an occasional incident in the children's literary training, not a course complete in itself.

As a child begins to outgrow myths, legends, and fairy tales, he will revel in the stories of Beowulf and Siegfried, in the slaying of Grendel the Ogre, and the killing of Fafnir the Dragon. The combination in the tales of the wonder element and the heroic appeals to a growing child; while the Germanic strength in these products of our Northern ancestors acts like a tonic on the mind.

Among the best of the Siegfried legends are, "The Forging of the Sword Balmung," "The Choosing of Grani," "The Slaying of Fafnir," and "The Awakening of Brynhild." The strongest elements of the stories are drawn from the Northern sagas telling

of the deeds of Sigurd the Volsung — the Siegfried of the North. The saga tales are full of the mystery and poetry of the land of Northern lights and midnight sun; and they relate the deeds of valiant men and heroic women. Another source of the stories is the great German epic, the "Nibelungenlied," in which the Northern lights of the saga tales die down, and the wonder element vanishes, and Sigurd the hero becomes Siegfried the knight, while the Valkyrie Brynhild, "the shield-may" of Odin, vanishes from her saga castle, "where without, all around it, sweeps the red flame aloft," and reappears in the German Lied as the revengeful, masculine Brunhild.

Unfortunately there is no satisfactory version for children of either the "Volsunga Saga" or the "Nibelungenlied." James Baldwin has made the best rendition, in which he has combined the heroic and wonder elements of the Northern sagas with the best of chivalric sentiment from the German song. Parts of the "Volsunga Saga," translated from the Icelandic by Magnús-

son and Morris, may be read to the children, but it contains much that is too brutal and coarsening for children to read to themselves. Mr. Morris's poetic version of "Sigurd the Volsung" is unfortunately beyond the appreciation of most young people.

Spenser's "Faërie Queene," although not a part of folk-literature, but an original metrical romance, may be made the next link in the chain of progressive reading that will lead young people to an appreciation of other fine things. Richly imaginative, full of wonder incidents, romantic, and above all allegorical, the "Faërie Queene" may well form part of the mental diet on which every child is brought up. The poem teaches holiness, truthfulness, prudence, justice, fortitude, and temperance. It instills its lessons through beautiful allegory making the good lovely and the bad gross. Milton, speaking of "our sage and serious poet Spenser," writes that he, "describing true temperance under the person of Guyon, brings him in with his palmer through the Cave of Mammon and the Bower of Earthly Bliss, that

he might see and know and yet abstain. Since, therefore, the knowledge and survey of vice is in this world so necessary to the constitution of human virtue and the scanning of error to the confirmation of truth." This mysterious inner significance, mingled with a romantic plot and the relation of many wonders, both softens and enthralls the imagination of a growing boy or girl.

A programme of stories from the "Faërie Queene" may include "The Quest of the Red Cross Knight," "Una and the Lion," "The Red Cross Knight and the Dragon," "Sir Guyon's Search for the Bower of Earthly Bliss," "The Adventures of Britomart," "Britomart and Amoret," "The Fair Florimell," "Adventures of Sir Artegall," and "The Quest for the Blatant Beast."

Following Spenser, Chaucer may be read aloud or given to a child to read for himself. Unfortunately because of the archaic language of the "Canterbury Tales," they may not be fully enjoyed in their original form. The fine adaptations of Darton and McSpadden may be used to lead up to a

good paraphrase of the tales. These two renditions preserve much of Chaucer's optimism, joyousness, and humor, and they render the stories with spirit.

Stories from Chaucer are thoroughly enjoyed by children because of the adventure, rapid action, and thrilling plots, while the humane attitude, the genial humor, and wholesome thought of the poet are mentally salutary. Some of the best Chaucerian tales are "Palamon and Arcite," "Faithful Constance," "Patient Griselda," and "The Rocks Removed."

At this point, before passing into the field of Arthurian and Carolingian romance, parents may, if desired, make use of folk-tales from other literature. Stories of Sohrab and Rustem may be drawn from the Persian "Sháh Námeh," and tales may be taken from such sources as the romance of "Amadis of Gaul," "Frithiof's Saga," Icelandic hero stories and Irish romance and legend. "The Cid," the poems of Ossian, and the traditions of Taliessin offer also a rich supply of imaginative tales.

Having made the poems of Spenser and Chaucer the connecting links between the Beowulf and Siegfried legends and more mature folk-literature, we pass now to the discussion of the use of the Arthurian and Carolingian romances. These two great mediæval groups of stories have collected within themselves historical and legendary traditions as well as the best of mediæval Christian ethics. The stories of Arthur have passed from their crude form — as seen in the Welsh fragments — through numerous hands until they have found their highest Christianized expression in Tennyson's "Idylls of the King."

Carolingian romance has for its central figure the legendary Charlemagne, majestic and solemn, surrounded by his Paladins and animated with one intent, the protection of Christendom. The tales as given to the children are mainly a welding together of material drawn from the "Song of Roland" and the "Orlando Furioso" of Ariosto. The stories are heroic, and emphasize loyalty in friendship, magnanimity and patriotism, and

the reward of the faithful in after life. The writer has found no story that moves children more deeply than the death of Roland. "In no respect," writes one critic of Carolingian romance, "is the influence of Christianity on the national literature, and on the heroic ideal, more strongly marked than in such a death-scene as this at Roncesvalles. The Greek hero, let his toils be what they might, could look to no reward after they were ended. Even the joys of the Northern warrior in his Valhalla were but shadowy. But when the faithful champion of Christendom had fallen on his last battle-field, his happiness was only commencing: and the Paladins of Roncesvalles became a great army of martyrs, whose blood had been shed in defense of all that was true and right."

The finest ideals of chivalry are represented by the Knights of the Round Table, — Arthur, "whose glory was redressing human wrong, who spake no slander, no, nor listened to it;" Lancelot, the faulty but brave knight, the flower of Arthur's court; Gawain the courteous; Galahad the holy;

and many others. The Paladins of Charlemagne likewise uphold their knightly code, and the noble deeds of Roland and Oliver stir the blood of young people. While the acts of goodly knights are recounted for our admiration and imitation, the evil acts of recreant ones are held up to scorn; — of such are Mordred the treacherous; Kay, rude and boastful; and Ganelon the smooth-tongued traitor. The wonder element is not lacking in either Arthurian or Carolingian legends, for the tales treat of such mysterious beings as Merlin the enchanter, spell-weaving Vivien, the Lady of the Lake, Morgan the Fay, the three Queens of Avalon; also of fairies and enchanted beasts; while the adventures of Ogier the Dane and those of Roland in the gardens of Falerina should satisfy any wonder-loving boy or girl.

A short course of stories about King Arthur's knights may include the following, "The Coming of Arthur," "The Knights of the Round Table," "The Adventure of Gareth," "Geraint and the Fair Enid," "The Dolorous Stroke," "Lancelot and Elaine,"

"The Quest of Sir Perceval," "Sir Galahad and the Achievement of the Holy Grail," and "The Passing of Arthur."

An equally delightful course of stories may be planned from Carolingian romance, including: "The Adventures of Ogier the Dane," "The Sons of Aymon," "Malagis the Magician," "A Roland for an Oliver," "Reinold's Journey to Cathay," "Roland in the Gardens of Falerina," "Bradamant the Warrior Maiden," and "The Battle of Roncesvalles."

Such courses as outlined above will probably last until a child is fourteen or fifteen years of age. He may then be introduced to Homer's poetry, or, if parents prefer, to other great literature, Shakespeare, the poets, the dramatists and novelists.

An appreciation of Homeric poetry is, however, a fine preparation for the enjoyment of other great writings. Homer should be read aloud from a good translation, but previous to this the boy or girl should be prepared for a fuller understanding of the Greek epics by reading Baldwin's "Story

of the Golden Age," which contains legends and stories explaining the causes of the Trojan War. The children may also be further interested in the Homeric stories by reading one or more of the good renditions listed below. A connected course giving the events of the war and the after adventures of the heroes may be planned, drawing material from Homer, Virgil, and other sources.

It is a much-mooted question whether great literature should be rewritten for children, and whether it should be expurgated. There are great books that few children read through, while chapters from those writings read when young may give the children, later in life, a desire to read the entire works. An example of such is "Don Quixote." It would seem well to place in the hands of children interesting, well-edited excerpts from this work. On the other hand, there are fine things that children should read in their entirety. Of these last there are good renditions which preserve more or less the quality of their originals. Such adaptations may, as far

as is possible, be used as a means to an end, — to interest the children in plots and to lead up to the originals. As to expurgation, it is the opinion of the present writer that much in books thought by adults to be harmful to children, these pass over without notice — for it is beyond their range of vision; while that which is actually harmful to minors is the lauding of vice and success by craft, and the light treatment of lying, thieving, disloyalty, and other acts that children should be taught degrade character and undermine integrity.

It would seem that if in their early years children are taught by the means of carefully selected and edited stories to discern between good and evil, and weakness and strength, that they may, when older, be permitted to read certain masterpieces unedited and unexpurgated. By the time a boy and girl are fifteen or sixteen years of age their moral sense should have been so trained that, independent of the judgment or conscience of others, they should be able to perceive for themselves when an author fails to uphold

uniformly high standards of virtue, or confuses falsehood with truth. This opinion does not apply to literature which is perverting — such writings are injurious to child or adult.

The following list of books is arranged according to the plan of reading outlined in this chapter. Whenever possible inexpensive versions are quoted as well as fine gift-books.

## BOOKS OF BALLADS, EPICS, AND ROMANCES

(For modern romances see Classics and Standards, page 154. For editions, publishers, and prices see Purchase List of Children's Books, page 302.)

### *Ballad Collections*

Ballad Book. (Bates.)

Inexpensive collection of ballads, traditional, superstitious, romantic, and domestic. Another excellent but inexpensive collection is "Representative English and Scottish Popular Ballads," edited by Witham.

Blue Poetry Book. (Lang.)

Ballads and poems of action. Gift-book bound in blue and gold, with numerous illustrations.

Book of Old English Ballads. (Mabie.)

A limited selection of the most famous ballads, illustrated by George Wharton Edwards. Attractively bound.

Robin Hood. (Perkins.)

Old English ballads of the bold outlaw and his merry-men, with colored pictures by Lucy Fitch Perkins.

The Boy's Percy. (Lanier.)

The standard and best collection for young people, selected by Sidney Lanier from Bishop Percy's "Reliques of Ancient English Poetry." Substantially bound but unattractive to the eye.

*Ballads retold in Prose*

Ballads in Prose. (Macleod.)

Stories of Patient Griselda, the Blind Beggar's Daughter, Robin Hood, and other ballads. The author has retained much of the original language, transposing words in order to break the rhythm. Attractively illustrated.

Children's Tales from Scottish Ballads. (Grierson.)

Tales of Black Agnace, Thomas the Rhymer, Sir Patrick Spens, the Wizard Michael Scott, and other heroes and heroines of Scottish song. Interesting story-book, and useful to the story-teller. Colored illustrations.

Merry Adventures of Robin Hood. (Pyle.)

Howard Pyle has done for the Robin Hood legends what Hawthorne did for the classic tales; he has made his material over into a literary work peculiarly his own, and he has added another classic to the children's shelves. The book is illustrated by the author.

Old Ballads in Prose. (Tappan.)

Charming, simple renditions of such ballads as "Saddle to Rags," "Willie Wallace," "Catskin," "Patient Annie," "Earl Mar's Daughter," and "The King and the Miller of Mansfield." Useful for story-telling.

Stories from Famous Ballads. (Greenwood.)

Inexpensive volume of romantic stories edited by Caroline Burnite.

*Story of Beowulf*

Beowulf. (Child.)

Beowulf with the Finnesburh Fragment.

Stories of Beowulf. (Marshall.)

The Anglo-Saxon saga retold in simple and excellent English. Heroic qualities are emphasized. Colored pictures.

*Stories of Siegfried and other Northern Heroes*

Heroes of Iceland. (French.)

Adapted from Dasent's "Story of Burnt Njal." May be used to introduce young people to Morris's and Magnússon's "Heimskringla."

Grettir the Strong. (French.)

The tragedy of this famous Icelandic outlaw retold from Morris's version. Vivid, well told, and shows the operation of tribal laws.

Gudrun. (Schmidt.)

A prose rendering of the "Lay of Gudrun." Simple, short, and inexpensive. Translated from the German by Upton.

Stories from Wagner. (McSpadden.)

Wagner drew much of his material for "The Nibelungen Ring" from both the "Volsunga Saga" and the "Nibelungenlied." The stories are retold in straightforward, vigorous English. Inexpensive version. Contains also stories of other Wagner operas.

Stories of the Kings of Norway. (Morris and Magnússon.)

"The Heimskringla," being volumes 3–5 of the "Saga Library," done into English from the Icelandic. Romantic and thrilling. For young people and adults.

Story of Siegfried. (Baldwin.)

The best rendition for children of the Siegfried legends, based on the "Eddas," the "Volsunga Saga," and the "Nibelungenlied." Interesting and useful to the story-teller.

Story of Sigurd the Volsung. (Morris.)

A poetic version for young people and adults. "The very breath of the North seems to flow across these lines as the polar wind across the green waves of the North Sea."

*Story of Frithiof*

Frithiof's Saga. (Tegnér.)

A popular translation is by Holcomb, and selections from the saga are charmingly translated by Longfellow under the titles "Frithiof's Homestead," "Sledge-Ride on the Ice," "Frithiof's Temptation," and "Frithiof's Farewell."

Northland Heroes. (Holbrook.)

Stories of Frithiof and Beowulf very much condensed and simplified. Inexpensive. A short but excellent version is "Frithiof Saga" by Schmidt.

*Stories from the Sháh Námeh*

Sohrab and Rustem. (Arnold.)

The famous poem by Matthew Arnold. Good to read aloud.

Stories of the Persian Heroes. (Wilmot-Buxton.)

An imaginative and well-written rendition. Another good version is the "Story of Rustem," by E. D. Renninger.

*Stories of the Cid, and Amadis of Gaul*

A Knight Errant. (Davidson.)

Story of Amadis of Gaul retold from Southey's translation. Attractive cover, and colored pictures by H. M. Brock.

Ancient Spanish Ballads. (Lockhart.)

Stirring translations, including the ballads of the Cid. Good to read aloud.

The Story of the Cid. (Wilson.)

Prose tales telling of the valiant deeds of the Cid Campeador.

*Some Celtic Heroes and Heroines*

Poems of Ossian. (MacPherson.)

Weird, poetic tales of Fingal and other heroes. Read aloud to young people.

Tales of the Enchanted Islands of the Atlantic. (Higginson.)

Contains among other things the story of "Taliessin of the Radiant Brow."

The Boy's Cuchulain. (Hull.)

A romantic retelling of Irish hero legends.

*Stories from Spenser*

Faërie Queene. (Spenser.)

The versions of Macleod and Royde-Smith may be used to prepare the children to enjoy this poem.

Stories from the Faërie Queene. (Macleod.)

A close prose rendering of the original poem. Illustrated and attractive. Less expensive than "Una and the Red Cross Knight."

Una and the Red Cross Knight. (Royde-Smith.)

Retold in charming prose. Bits of the original poem are woven into the stories. Illustrated gift-book.

*Stories from Chaucer*

Canterbury Tales. (Chaucer.)

Modern English paraphrase.

Stories from Chaucer. (McSpadden.)

One of the best prose renderings of Chaucer. Parts of the original poems are woven into the narratives. Inexpensive.

Tales of the Canterbury Pilgrims. (Darton.)

Retold from Chaucer, Lydgate, and others. English vigorous. Spirited illustrations by Hugh Thomson. Stories retain much of Chaucer's optimism, humor, and gentle courtesy.

*Legends of King Arthur*

Idylls of the King. (Tennyson.)

These poetic and ethical versions of the King Arthur legends should be read aloud after the children have enjoyed the rendition from Malory and Howard Pyle's stories.

King Arthur Series. (Pyle.)

Four volumes giving the history of King Arthur and the Knights of the Round Table. Their order is, "Story of King Arthur," "The Champions of the Round Table," "Sir Launcelot and his Companions." "The Story of the Grail," and "The Passing of Arthur." Treatment strong and unsentimental. Follow with Tennyson's "Idylls of the King."

The Boy's King Arthur. (Lanier.)

Edited from Sir Thomas Malory's "Morte Darthur." This is the standard edition for young people, but it is most unattractive in binding and print. A more popular edition, also based on Malory, is Macleod's "Book of King Arthur and his Noble Knights." The latter is well illustrated and attractive. A cheap rendition, short and not so interesting, is that of Stevens and Allen.

*Legends of Charlemagne and his Paladins.*

Song of Roland. (Butler.)

English prose translation of this famous French song.

Stories of Charlemagne. (Church.)

And of the twelve peers of France. A stronger but less poetic version than Baldwin's "Story of Roland."

Stories of Childe Roland. (Marshall.)

Short Stories. Treatment romantic and style picturesque. Colored illustrations. For younger children than the renditions by Baldwin or Church. Popular and inexpensive.

Story of Roland. (Baldwin.)

A prose version which with poetic spirit treats of the adventures and exploits of Roland, Oliver, Reinold, and Ogier the Dane.

*Virgil*

Æneid. (Virgil.)

The rhymed version of Conington may be used, or the translation into blank verse by Cranch.

Stories from the Æneid. (Havell.)

Well rendered and interesting. Illustrated.

*Homer*

Iliad. (Homer.)

Two good translations for use with young people are that of Bryant translated into blank verse, and the prose version of Lang, Leaf, and Myers.

Odyssey. (Homer.)

Bryant's translation in blank verse, and the prose version by Professor Palmer.

Stories from Homer. (Church.)

With twenty-four colored illustrations from designs by Flaxman. The best one-volume edition of tales from the Greek epics. Also published in more extended form, in two volumes, under the titles "Story of the Iliad," and "Story of the Odyssey." Another excellent illustrated two-volume edition of the tales is that prepared by Professor Havell.

Story of the Golden Age. (Baldwin.)

Legends showing the causes of the Trojan War, ending where the Iliad begins. Delightfully retold.

*Miscellaneous Stories from Old Romances*

Book of Romance. (Lang.)

Stories of King Arthur, Robin Hood, Wayland the Smith, and other heroes. Many pictures. Uniform with the "Colored Fairy Books."

Seven Champions of Christendom. (Cartwright.)

Adventures of St. George, St. Denis, St. James, St. Andrew, St. Patrick, and others. How they conquered pagans, rescued distressed damsels, and rid the world of necromancers, dragons, giants, and other evils. Retold in quaint English from "The Famous Historie of the Seven Champions of Christendom" written in the sixteenth century.

Stories from Don Quixote. (Havell.)

A dignified and most interesting volume of selections from this work. Well worth placing in the hands of every young person. Another good version for younger children is that edited by Judge Parry and illustrated in color by Walter Crane.

Stories from Old French Romance. (Wilmot-Buxton.)

Charlemagne legends, and stories from such French romance as "Aucassin and Nicolette," "Constans the Emperor," and "William and the Werewolf."

Tales from the Alhambra. (Irving.)

A most attractive selection from these romantic tales, edited by Josephine Brower, and illustrated by C. E. Brock. Good to read aloud. May be followed by "The Alhambra," with illustrations by Pennell.

Wonder-Book of Old Romance. (Darton.)

A gift-book. Illustrated by A. G. Walker, and telling in delightful fashion the stories of "William and the Werewolf," "King Robert of Sicily," "Sir Cleges and the Cherries," "King Horn," "Guy of Warwick," and other tales not usually included in collections for children.

# CHAPTER IX

## POETRY AND RHYMES

*"And first, truly, to all them that, professing learning, inveigh against poetry, may justly be objected, that they go very near to ungratefulness to seek to deface that, which, in the noblest nations and languages that are known, hath been the first light-giver to ignorance, and first nurse, whose milk by little and little enabled them to feed afterwards of tougher knowledges."* — SIR PHILIP SIDNEY.

IT may have occurred to the reader that in previous chapters undue stress has been laid on the ethical and æsthetic content of folk-story and song, and little or nothing said of that important thing — literary form. This omission is not because the writer thinks form of no consequence, but because in the early education of children the character of the ideas implanted is most important. Form is but a means to an end. It may make gracious the message it conveys. Ideas or suggestions presented in weak or uninteresting style, and in prosy or limited vocabulary, lose their force and fail to make

the desired deep impression on the mind. Ungrammatical or otherwise incorrect English helps to destroy a child's taste, and accustoms him to language that will, in its turn, weaken his powers of expression.

Harmony of expression, fine or noble language, not only satisfy taste but stir thought to action, and often to imitation; this is notably true of the effects of poetry. An interesting proof of this may be found in the early compositions of many poets whose first efforts, consciously or unconsciously, are direct, though sometimes weak, imitations of favorite authors who impressed themselves on the minds of the young enthusiasts. We have already seen that Masson finds in Milton's early writings evidences of the influences of Du Bartas, Spenser, and other poets, and that Milton began to compose at the age of ten. Burns, writing of his own early reading, and referring to a volume of English songs, says: "The collection of songs was my *vade mecum*. I pored over them, driving my cart, or walking to labor,

song by song, verse by verse, carefully noting the true, tender, or sublime, from affectation and fustian. I am convinced I owe to this practice much of my critic-craft, such as it is."

To this point writes Stedman: "One poet's early song, for example, has closely echoed Keats; another's, Tennyson; afterward, each has given us a motive and a method of his own, yet he was first as much a pupil of an admirable teacher as those widely differing artists, Couture and Millet, were pupils of Delaroche. Still another began with the Italian poets, and this by a fortunate chance, — or rather, let us say, by that mysterious law which decrees that genius shall find its own natural sustenance. In time he developed his own artistic and highly original note, with a spirituality confirmed by that early pupilage."

And in the ranks of more ordinary mortals, who is there that has not, in the enthusiasm of youthful literary aspirations, modeled his early efforts after some master poet, novelist, or dramatist? And weak though

the resultant compositions may have been, yet those masters exerted an influence on the tastes of their neophytes, and possibly urged them on to more ambitious expression.

The educational function of poetry as a formative of style and expression is therefore important. Its appeal to a child's native sense of rhythm, and to his delight in ethically and æsthetically clothed thought, proves beyond question that poetry is an essential factor in a child's mental development. The evolution of his taste in verse is one of the most interesting and concrete expressions we have of the gradual unfolding of a child's interests and of the growth of his inner life. We note, through changes in taste, that gradual transition from the play-life of early childhood — the self-unconscious period, during which a child projects himself into the state or life of objects and living things around him — to that stage of more mature self-contemplation when "shades of the prison-house begin to close upon the growing boy."

This growth manifests itself first through

the love of nursery rhymes, which develops early into an appreciation for other forms of poetry and rhyme; for the rhymed proverb and fable; the moral tale in verse, as exemplified by the Lambs, the Taylors, the Carys, and Dr. Hoffmann; the songs of play-life, such as those of Lucy Larcom, Eugene Field, James Whitcomb Riley, and Robert Louis Stevenson; and verses of fancy, the best examples of which may be found in "Songs of Innocence," by William Blake, and in the poems of William Allingham.

Then comes the period of intense absorption in romantic verse, including ancient ballads, modern imitations, and such poems as Longfellow's "Hiawatha," "Tales of a Wayside Inn," and "Evangeline"; Tennyson's "Sir Galahad," "Lady of Shalott," the "Idylls of the King"; Scott's "Marmion," "Lady of the Lake," and other poems; and last, but not least, the fanciful or plaintive song and lyric.

If the love of poetry is nourished to that point where it is no longer merely a phase of the sentimental or emotional side of youth,

but has become a part of the inner life of the individual boy and girl, the young people will pass enthusiastically to the enjoyment of Keats, Shelley, Moore, and other poets, whose strongest appeal is to youth. All of which reading will prepare the way for the riper appreciation of such philosophic poets as Milton, Dante, and Wordsworth.

To derive the keenest pleasure from poetry it should be read aloud. An occasional poetry-hour may liven the regular reading programme. It is best to read at first from good collections. This insures a catholic taste and a knowledge of many poets. "The Posy Ring" may be followed by Repplier's "Book of Famous Verse," and "Golden Numbers" by Palgrave's "Golden Treasury" or "The Oxford Book of English Verse." If preferred, after finishing "The Posy Ring" and the "Book of Famous Verse," one may read from the poets Longfellow, Whittier, Bryant, and Tennyson. Some children are eager to memorize and recite, and any of the volumes listed below offer good material for this purpose.

## BOOKS OF POETRY AND RHYMES

(For other books of poetry see Easy Reading, page 62. Ballads, Epics, and Romances, page 119, Religious Books, page 268. For editions, publishers, and prices, see Purchase List of Children's Books, page 302.)

### *Collections*

Book of Famous Verse. (Repplier.)

A collection that is especially fine for boys. Contains martial songs, ballads, story-telling poems, as well as many short lyrics and rhymes.

Book of Verses for Children. (Lucas.)

About two-hundred old proverbs, nonsense rhymes, old-fashioned story-telling poems, and other verses. Illustrated by Bedford. May be read after Mother Goose.

Children's Book of Poetry. (Coates.)

A most popular and comprehensive collection of homely old-fashioned poems written for children. The compiler has consulted the children's tastes rather than literary requirements.

Golden Numbers. (Wiggin and Smith.)

This and its companion volume "The Posy Ring" are collections of song and verse selected for their literary quality as well as for their appeal to children and young people. Contain many poems not usually found in other anthologies. The arrangement is original and fanciful. "The Posy Ring" should be read first.

Golden Treasury. (Palgrave.)

Every older boy or girl should be familiar with this classic collection of English sonnets, lyrics, and songs. Acquaintance with this book alone will form a taste for the best of poetry. Another fine and more general collection is "The Oxford Book of English Verse," edited by Quiller-Couch.

St. Nicholas Christmas Book.

Stories and verses selected from the volumes of "St. Nicholas Magazine." Attractive cover. Fanciful and charming illustrations. For young children.

The Book of Christmas. (Mabie.)

Songs, essays, short stories, legends, and descriptions of Christmas festivities in other lands and ages. Literary in tone. Charmingly bound. For young people and adults. Another Christmas collection, a charming gift-book for younger children, is Dier's "Children's Book of Christmas."

The Heart of Youth. (Gilder.)

A collection of poems especially suitable for young girls. Selected with literary taste and with sympathy for youth.

*Children's Own Poets*

Ballads for Little Folk. (Alice and Phœbe Cary.)

Verses about farm life, playmates, flowers, insects, and animals. Popular with little children. Illustrated.

Child's Garden of Verses. (Stevenson.)

With twelve full-page pictures in color and pen and ink, by Jessie Willcox Smith. Gift-book. For little folks' edition, see page 66.

Childhood Songs. (Larcom.)

Many poems of domestic and play life. Forty-three illustrations.

Child Verse. (Tabb.)

Lyrics both gay and grave. Delicate and tender in tone. For children and adults.

Little-Folk Lyrics. (Sherman.)

Fanciful verses, and songs about flowers and birds. Illustrated.

Nonsense Books. (Lear.)

Ruskin says: "Surely the most beneficent and innocent of all children's nonsense books yet produced is the 'Book of Nonsense,' with its corollary carols, inimitable and refreshing, and perfect in rhythm. I really don't know any author to whom I am half as grateful for my idle self as Edward Lear." "The Nonsense Books" come bound in one large volume, with original illustrations by Mr. Lear; also in three separate volumes, most delightfully illustrated by L. Leslie Brooke.

Once upon a Time. (Wilkins.)

Rhymes and jingles and fairy poems. Illustrated.

Original Poems. (Ann and Jane Taylor.)

Such poems as "Meddlesome Matty," "Greedy Richard," "The Little Boy who made himself Sick," "The Wasp and the Bee," and many other moral rhymes. Contains also a few verses by Adelaide O'Keeffe. Fanciful pictures by Bedford. Another edition of selected verses, called "Little Ann, and Other Poems," is delightfully illustrated by Kate Greenaway.

Pocketful of Posies. (Brown.)

Pretty, childlike verses about such wonders as "The Pummy and the Wicked Gluglu Bird," "An Adventure in Cookie Land," and "The Fate of a Greedy Pincushion."

Poetry for Children. (Charles and Mary Lamb.)

The "gentle Elia" and his sister wrote quaint moral verses for children. Some of the verses are, "The Boy and the Skylark," "The Magpie's Nest," "Choosing a Name," "Cleanliness," and "The Broken Doll."

Rhymes of Childhood. (Riley.)

Also, "Book of Joyous Children." Two volumes of fun, mischief, and humor, told in rhyme that delights children. Contains, among other things, "The Dream March," "The Boy Patriot," "Nine Little Goblins," "The Old Hay-Mow," "The Man in the Moon," and other rhymes of the "Raggedy Man."

Sing-Song. (Christina Rossetti.)

Short lyrical verses, with much poetic quality. Tender and fanciful. Many pictures.

Songs of Innocence. (Blake.)

Imaginative songs of nature and child life. Contains also poems of pathos and religious sentiment. No poet surpasses Blake in his power to enter into the fresh, spontaneous joy of little children. Some of his poems are "The Lamb," "Spring," "Infant Joy," and "The Laughing Song."

Stories and Poems for Children. (Thaxter.)

Poems of nature, especially of the seaside. Literary in quality and childlike. Contains also pretty stories. Some of the poems are "The Sandpiper," "Piccola," and "King Midas."

Sundown Songs. (Richards.)

Merry rhymes for very little people who enjoy Mother Goose.

When Life is Young. (Dodge.)

Rhymes and jingles, with pictures, humorous and fanciful. Originally published in "St. Nicholas Magazine."

With Trumpet and Drum. (Field.)

Also, "Love-Songs of Childhood." Both volumes contain delightful childlike verses, some of which are "The Duel," "The Sugar-Plum Tree," "The Shut-Eye Train," "Little Blue Pigeon," and "Wynken, Blynken, and Nod." A selection of the best verses is published under the title, "Lullaby-Land," and is illustrated by Charles Robinson.

*Some Poets who appeal to Young People*

(Favorite poems selected from the poets listed below may be found in anthologies such as "Golden Numbers," "The Golden Treasury," and "The Oxford Book of English Verse.")

Abou Ben Adhem, and Selected Poems. (Hunt.)

Baby Bell, The Little Violinist, and Other Verse and Prose. (Aldrich.)

Some of the verses are "Alec Yeaton's Son," "Friar Jerome's Beautiful Book," and "Ode on the Unveiling of the Shaw Memorial."

Golden Book. (Coleridge.)

Contains, among other things, "The Rime of the Ancient Mariner," "Christabel," and "Kubla Khan."

Grandmother's Story of Bunker Hill Battle, and Other Poems. (Holmes.)

Contains, among other things, "The Flower of Liberty," "The Chambered Nautilus," "The Ballad of the Oysterman," "The Wonderful One-Hoss Shay," and "Old Ironsides."

Hermann and Dorothea. (Goethe.)

English translation by Frothingham.

Intimations of Immortality, and Selected Poems. (Wordsworth.)

Among the poems are "We are Seven," "Lucy," and "The World is too much with Us."

Lalla Rookh. (Moore.)

An Oriental romance, into the plot of which are woven thrilling story-telling poems; some of which are "The Veiled Prophet of Khorassan," "Paradise and the Peri," and "The Fire-Worshippers."

L'Allegro and Il Penseroso. (Milton.)

Lays of Ancient Rome. (Macaulay.)

Horatius, and other heroic poems.

Lays of the Scottish Cavaliers. (Aytoun.)

Among the lays are "The Execution of Montrose," "The Heart of the Bruce," "The Burial-March of Dundee, and "The Widow of Glencoe."

Ode to the West Wind, and Selected Poems. (Shelley.)

Includes "The Sensitive Plant," "The Cloud," "To a Skylark," and other poems.

Poems. (Keats.)

Includes, among other poems, "The Eve of St. Agnes," "Ode on a Grecian Urn." "Ode to a Nightingale," "Isabella," "Endymion," and "Hyperion."

Poems. (Longfellow.)

The children's favorite poet. Among the most popular of his poems are "Hiawatha," "Tales of a Wayside Inn," "Evangeline," "The Psalm of Life," "The Wreck of the Hesperus," and "The Skeleton in Armor."

Poems. (Scott.)

The poet-romancer. The most popular of his long poems are "The Lady of the Lake," "The Lord of the Isles," "Marmion," and "The Lay of the Last Minstrel."

Poems. (Tennyson.)

Among his poems most enjoyed by young people are "The Idylls of the King," "The Princess," "Maud," and "Locksley Hall"; also the shorter poems, "The Lady of Shalott," "Sir Galahad," "The Day-Dream," "The Brook," "Lord of Burleigh," "Lady Clare," and "The Charge of the Light Brigade."

Poems and Songs. (Burns.)

Selections including "Mary Morrison," "To a Mountain Daisy," "John Anderson," and "Highland Mary."

Selected Poems. (Byron.)

Including "Childe Harold," and "The Prisoner of Chillon."

Selected Poems. (Herrick.)

Songs and lyrics.

Selected Poems. (Schiller.)

Translated by Bulwer-Lytton.

Snow-Bound, and Selected Poems. (Whittier.)

Includes, among other things, "Ichabod," "The Tent on the Beach," "Skipper Ireson's Ride," and "Telling the Bees."

Songs and Lyrics. (Heine.)

Thanatopsis, and Other Poems. (Bryant.)

Includes, among other things, "The Death of the Flowers," "The Planting of the Apple-Tree,"

"The Return of the Birds," "Robert of Lincoln," "Song of Marion's Men," "To the Fringed Gentian," and "To a Waterfowl."

The Blessèd Damozel. (Rossetti.)

The Pleasures of Hope, and Selected Poems. (Campbell.)

Contains also "Lochiel's Warning," and "Lord Ullin's Daughter."

The Sands of Dee, and Selected Poems and Songs. (Kingsley.)

Some of the other poems are "The Three Fishers," "A Farewell," and "The North-East Wind."

The Vision of Sir Launfal, and Selected Poems. (Lowell.)

A few of the other poems are "The Cathedral," "Commemoration Ode," "The Shepherd of King Admetus," and "To the Dandelion."

*Song-Books with Music*

Christmas Carols, and Hymns. (Dann.)

Another inexpensive and excellent edition is Tomlin's "Christmas Carols, Ancient and Modern." For other books of hymns see pages 269–270.

Kindergarten Chimes. (Wiggin.)

Songs and games composed and arranged for use with little children.

Mother Goose Melodies set to Music. (Elliott.)

Simple melodies. Many pictures.

National, Patriotic, and Typical Airs of All Lands. (Sousa.)

Old English Singing-Games. (Gomme.)

Ten well-known games with music and illustrations. Among the games are "King of the Barbaree," "Nuts in May," "Three Knights from Spain," and "Oranges and Lemons."

Pan Pipes. (Crane.)

Old songs set to music. Illustrated by the compiler Walter Crane.

Riverside Graded Song-Book. (Lawrence.)

A collection of two hundred and sixty poems by such authors as Longfellow, Whittier, Burns, Shakespeare, Eugene Field, Tabb, Tennyson, and Scott. Set to appropriate music. Published in two parts. Inexpensive.

St. Nicholas Songs. (Pratt.)

One hundred and twelve songs collected from "St. Nicholas Magazine," and set to music by thirty-two composers. Illustrated.

Songs Every Child should know. (Bacon.)

Songs of sentiment, patriotism, national hymns, and fanciful poems; accompanied by classic or other well-known music. Contains such familiar songs as "All Thro' the Night," "Annie Laurie," "Auld Lang Syne," "Bonnie Doon," "Battle Hymn of the Republic," and "Rule, Britannia." Another less expensive collection is Matthew's "Songs of All Lands."

Songs of Childhood. (Field.)

Words by Eugene Field, and music by Reginald de Koven and others.

Stevenson Song-Book. (Stevenson.)

Words by Robert Louis Stevenson, and music by various composers. Companion volume to "Songs of Childhood."

# CHAPTER X

## SOME CLASSICS AND STANDARDS

*"A piece of literature is an organism, and should, therefore, be put before the scholar, no matter how young, with its head on, and standing on both its feet."* — RICHARD BURTON.

*"The importance of reading habitually the best books becomes apparent when one remembers that taste depends very largely on the standards with which we are familiar, and that the ability to enjoy the best and only the best is conditioned upon intimate acquaintance with the best."* — MABIE.

IT is of course unnecessary to argue here for the educational values of fine prose literature or generally accepted standards, but the appended list of books offers for our consideration some interesting side-questions: Shall literature be given to children in condensed or adapted form? How much does the outward appearance of a book influence a child's taste? What place has the novel in a young girl's reading?

The first question is already partially answered in a preceding chapter, where is discussed the use of good renditions as a means

of leading up to those pieces of literature which are beyond the immediate comprehension of children; and the pathway to which must be blazed, as it were, by literary guides.

In regard to such juvenile classics as "Robinson Crusoe," "Swiss Family Robinson," "Tom Brown," "Story of a Bad Boy," and "Heidi," there seems to be no good nor logical reason for adapting them for children's reading. Their very strength lies in their completeness. They become weak and insipid when rewritten or in any way diluted. These books, with the exception of "Robinson Crusoe," were written for children, and have been enjoyed complete by many a boy or girl; therefore, if any individual child cannot understand them, unless rewritten, he should wait until mature enough to enjoy them without adaptation. This same argument applies equally to most novels and other classics, which a child should wait to read until he can appreciate them in their original forms. Collections of excerpts from novels are not in the same category with

adaptations. Many a boy or girl has been drawn by fascinating selections to the reading of novels from which the extracts were taken. Excerpts do not take the place of their originals; they lead to them.

The outward form of a book, its effect on the eye, has much to do with arousing or depressing a child's interest in it. The writer has made many experiments which help to prove this fact. The placing on the shelf of the public library of a classic in text-book or other dull cover, and printed in small, close-set type, insures that the classic will carry out the saying: "Be good and you 'll be lonesome." It is rarely stolen, and rarely worn out; two proofs of unpopularity. But place on the shelf the same work in a gayly covered edition, illustrated in color, printed in clear attractive type, and, presto! the book disappears legitimately or otherwise. And often a child who reads this attractive volume will tell other children about the story, and, behold, the formerly despised, homely volume becomes fashionable.

A child's idea of an attractively bound

book is not according to the æsthetic taste of the literary connoisseur. The book that fills a child with keen longing to read or to own it for himself, and which frequently induces him to steal from the library shelves, is the one with a bright cover, — red preferably, — illustrated with story-telling pictures, and rich with gilding. A classic in such guise can well hold its own against the highly decorated modern juvenile that drives the text-book-covered classic into humble shadow. Little books, "pocket editions," have such a fascination for small children that hundreds of "Peter Rabbits," "Benjamin Bunnies," and "Little Girl Blues" vanish yearly from the library shelves. Many libraries, nowadays, keep these pigmy beings under lock and key, lending them only to highly respectable infants.

Titles, too, have much to do with the popularity of a book. A boy will fight shy of "Baby Elton, Quarter-Back," and "The Calico Cat"; both titles suggesting infantile literature; and a child will often ask for a book by titles which most refreshingly show

how sounds or ideas please; some such titles, gathered from one children's library department, are: "A Book of Christian Giants," "Rebecca on Sunny Jim's Farm," "The Pound of Flesh Book," "How to Keep it When You Get it," "A Biblical Version of the Old Testimony," "St. Nicholas on a Crow," "Kate Douglas Wiggin in the Cabbage Patch," "Sapolio at St. Helena," "A Preserved Basket of Hounds," "Longleg's Poetry," "Dog Quicksey," "Hans Andersen's Christian Fairy Tales," and "Jack on the Cornstalk."

We now come to the really serious and much-discussed question — the love-story for the young girl. As soon as she outgrows juvenile books she plunges into the reading of full-fledged novels. In this she is following a natural and beautiful instinct. All she needs is guidance, and to be restrained from reading the painful, degenerating novels of the day. She should be taught that it is not the reading of the latest fiction that makes an educated woman, but the reading of books that build character or lead to wholesome

thought, whether these books are newly published or hundreds of years old. She should be kept as long as possible in the high realm of romance into which her natural instincts, if encouraged, will lead her, so that, when judgment is mature, she may return thence "trailing clouds of glory" from the world of romantic ideals, which will help her to meet in a nobler and truer fashion the problems of practical life.

Faithfulness to one princess, as a moral standard, is the theme of many of the best myths and fairy stories. The Cupid and Psyche tale, with its hundreds of variants, deals poetically and forcefully with this type of loyalty. The prince's perseverance in the face of difficulties and dangers, in order to win his lady, forms the plot of many a favorite book. Much of the finest literature — poems, romances, and novels — deals with this subject. How, then, can the mistaken reformers of children's reading, successfully shut away from girls all references to love? They try to do this, claiming that the subject is beyond power of comprehension of young

people. Surely this cannot be so, when one considers that the strongest natural instinct of girlhood is a craving for romance and for a hero who by devotion and courage wins his bride. This instinct cannot be killed. It can be suppressed or perverted by bad reading, but it is as much a part of a girl as is her heart-beat. The growing girl is throwing out delicate mental and moral tendrils searching for romance on which to lean. If the best romance of literature is shut away from her she will read instead the feverish, sentimental novels of Mary J. Holmes, or some of the three hundred and seventy-five volumes by Bertha M. Clay, or Mrs. Southworth's eighty-five novels. With what results? The girl's mind becomes filled with suggestions of treachery, jealousies, evil plots, and with wrong ideas of what marks a womanly girl or a gentlewoman.

There are many wholesome modern novels that appeal to the girl who is already lost in the dizzy mazes of the family story papers, or who looks forward eagerly to the bi-monthly story by Clay, or to South-

worth's latest fiction. It is not practical to include a list of good popular novels in this volume, but the worker with girls will find that books by Rosa Nouchette Carey, Clara Louise Burnham, E. Marlitt, Amanda M. Douglas, and Amelia E. Barr will help to break the yellow-novel reading habit.

The following list of books is not on the whole a popular one. It is prepared for those fortunate boys and girls whose parents or teachers have introduced them step by step to fine ennobling literature, and who are ready to take keen pleasure in stories that have character and strength. Of course Miss Alcott's books, "Treasure Island," "Robinson Crusoe," and a few other stories are always popular, and may be used to lead to the other books. A brief list of dramatic works and essays is added. The whole is merely suggestive, for any parent can continue to add indefinitely to this short catalogue of good things. "Alice in Wonderland," "Gulliver's Travels," and many other classics are listed with their subjects at the end of other chapters in this volume.

## SOME CLASSIC AND STANDARD BOOKS

(For editions, publishers, and prices, see Purchase List of Children's Books, page 302.)

### *Children's Own Classic and Standard Stories*

Being a Boy. (Warner.)

Delightful, humorous reminiscences of boy life on a farm. Illustrated with woodcuts.

Castle Blair. (Shaw.)

An Irish story, of which Ruskin writes: it "is good and lovely and true, having the best description of a noble child in it (Winnie) that I ever read; and nearly the best description of the next best thing — a noble dog."

Child Life in Prose. (Whittier.)

Short, varied stories with literary flavor, selected from such authors as Aldrich, Dickens, and Lucy Larcom. Gift-book for children ten to twelve years old.

Cuore. (Amicis.)

The journal of an Italian schoolboy is made the excuse for recording stories told by the schoolmaster, which, together with incidents from school-life, make the book interesting to boys. The author embodies in this book his ideas on training the emotions. Ethics of every day are touched upon, and for the most part treated from a high moral standpoint. The book is marred, however, in two or three places where the author justifies untruth if it has a generous aim; and lightly treats cheating at school abetted by parents. Contains good stories to tell: "The Little Vidette of Lombardy," "The

Sardinian Drummer-Boy," and "King Umberto." Translated from the Italian, and also published under the title "Heart."

A Dog of Flanders and Other Stories. (Ramée.)

The other stories are "The Nürnberg Stove," "In the Apple-Country," "The Little Earl." Attractive cover, and colored illustrations by M. L. Kirk. Also published, each story separately, in four attractive, inexpensive volumes. Good to read aloud. "Moufflou" is published separately.

Fairchild Family. (Sherwood.)

An old-fashioned, highly moral tale of the doings of three little children, who, the preface says, "were naughty and good, happy and sorrowful, when George the Third was still on the throne; when gentlemen wore blue coats with brass buttons, knee-breeches, and woolen stockings, and ladies were attired in short waists, low necks, and long ringlets."

Faith Gartney's Girlhood. (Whitney.)

Also "Summer in Leslie Goldthwaite's Life," "We Girls," "Real Folks," and "Other Girls."

Forgotten Tales of Long Ago. (Lucas.)

A collection of tales from such quaint old writers as Maria Edgeworth, Jacob Abbott, the Aikins, Priscilla Wakefield, Peter Parley, and G. P. R. James. Delightfully illustrated by Bedford. Good to read aloud. Should precede Maria Edgeworth's "Parent's Assistant." The companion volume to this is "Old-Fashioned Tales," which contains among other things, Maria Edgeworth's "Purple Jar" and stories by Barbauld, Aikin, Lamb, and Catherine Sinclair.

Hans Brinker. (Dodge.)

A story of Dutch pluck and good will. Well written, and much liked by children. With over one hundred illustrations by A. B. Doggett.

Heidi. (Spyri.)

Story of the Alps. Contains beautiful descriptions of Swiss scenery bright with the color of Alpine flowers and cool with the summer breezes blown from snow-clad mountain-tops. The Swiss characters are drawn with tender pathos, and little Heidi's nature is developed with skill and delicacy. It is a child's classic and should be read aloud to be fully enjoyed. Another charming book by the same author, though not so strong as Heidi, is "Moni the Goat Boy."

Jackanapes. (Ewing.)

An attractive edition is that illustrated by Caldecott. Among Mrs. Ewing's other well-known books are "Six to Sixteen," "Daddy Darwin's Dovecot," "Story of a Short Life," "Lob Lie-by-the-Fire," and "Mary's Meadow." Mrs. Ewing's tales appeal especially to girls between ten and twelve years of age. To be made popular the stories should be read aloud.

Little Women. (Alcott.)

A story that, in spite of its lack of literary quality, has already become a part of children's literature. Miss Alcott not only presents high ideals, but she does so with frankness and common sense very convincing and wholesome. All her juvenile stories are good, but the best among them are "Little Men," "Under the Lilacs," "Jack and Jill," "Old-

Fashioned Girl," "Eight Cousins," "Rose in Bloom," and two collections of stories, "Old-Fashioned Thanksgiving," and "Spinning Wheel Stories."

### Men of Iron. (Pyle.)

Vigorous story of knighthood in the days of Henry IV of England. Manly in tone, exciting in incident, and, though it gives much historical information, not at all didactic. "Otto of the Silver Hand" is another story by the same author. It tells of adventures in the days of Rudolph of Hapsburg and of the feuds of the robber barons. Both books are illustrated by the author.

### Mysterious Island. (Verne.)

Other popular books by this famous French author are "Around the World in Eighty Days," and "Twenty Thousand Leagues under the Sea."

### Nelly's Silver Mine. (Jackson.)

A story of a pioneer family's struggles in Colorado. Contains fine description of scenery, and much interesting incident.

### Parent's Assistant. (Edgeworth.)

In spite of the old-school moralizing in these tales, children, especially girls, between ten and twelve years of age enjoy them very much. The best liked stories are "Lazy Lawrence," "Simple Susan," "Waste not Want not," and "Barring Out." An attractive edition is that with introduction by Austin Dobson, and illustrations by Hugh Thomson; it is published under the title "Tales from Maria Edgeworth."

Prince and the Pauper. (Twain.)

A semi-historical story of the time of the boy king, Edward of England. Very humorous and romantic. Good to read aloud.

Quest of the Four-Leaved Clover. (Laboulaye.)

This is an adaptation, not a translation, from the French story, "Abdallah." It tells of Arabian desert life, and of the noble and heroic deeds of a Bedouin Arab. Illustrated by Copeland, and adapted by W. T. Field. Good to read aloud.

Robinson Crusoe. (Defoe.)

Of this book D. G. Mitchell says: "If you should ever have a story of your own to tell, and want to tell it well, I advise you to take 'Robinson Crusoe' for a model." This classic, originally written for grown people, but now become the property of the children, is published in many editions, expensive and inexpensive. A good standard edition is published, containing both parts of the story, and is illustrated with woodcuts; a specially fine edition, with pictures by E. Boyd Smith, contains part one; and another edition, also of part one, is that illustrated by the Rhead Brothers.

Story of a Bad Boy. (Aldrich.)

Mischief and fun of a New England village boy and his friends. Humorous, delightful, and thoroughly wholesome. Mr. Aldrich based this story on his boyhood life.

Swiss Family Robinson. (Wyss.)

The very improbability of this tale makes it delightful. "They did sail in the tubs," says the

*Spectator*, "and train zebras and ostriches for riding, and grow pines and apples in the same garden; and why should n't they? We never yet met the child whom this story did not fascinate."

Tom Brown's School Days. (Hughes.)

A book of noble purpose and boy interests. The author, besides writing a delightful story for boys, has written a most instructive one for parents and teachers. He shows Dr. Arnold's method of developing a boy's sense of responsibility and manly honor. To get a boy interested in the book, read aloud to him the chapters headed "The Fight," and "Rugby and Football."

*Some Interesting Classic and Standard Novels for Young People*

Charles O'Malley. (Lever.)

"Here is every species of diversion," writes Andrew Lang; "duels; steeple-chase; practical jokes at college (good practical jokes, not booby traps and apple-pie beds); here is fighting in the Peninsula. If any student is in doubt, let him try chapter XIV, the battle of Duoro. This is, indeed, excellent military writing."

Chronicles of Barsetshire. (Trollope.)

Including "The Warden," "Barchester Towers," "Framley Parsonage," "Dr. Thorne," "The Small House at Allington," "Last Chronicle of Barset."

Cloister and the Hearth. (Reade.)

This romance, giving strong pictures of mediæval

conditions, should be read by every boy and girl. It may be followed with Von Scheffel's "Ekkehard."

Cranford. (Gaskell.)

There are two charming editions of this quaint story, one illustrated by Hugh Thomson, and the other with delicate colored pictures by C. E. Brock.

Dove in the Eagle's Nest. (Yonge.)

Story of the German robber barons. The most popular of Miss Yonge's novels. Other interesting books by the same author are "Unknown to History," "Chaplet of Pearls," and "Stray Pearls."

Egyptian Princess. (Ebers.)

Thrilling historical romance of ancient Egypt. "Uarda," also by Ebers, is a tale of Rameses II.

Ekkehard. (Von Scheffel.)

A tale of the tenth century, which, like "The Cloister and the Hearth," gives fine, strong pictures of mediæval life.

Evelina. (Burney.)

This deliciously refreshing romance cannot fail to enthrall; and, like "Jane Eyre," it is a book that should be read in youth. Most appropriately illustrated by Hugh Thomson.

Henry Esmond. (Thackeray.)

Also, "The Virginians," "Pendennis," and "The Newcomes." "Henry Esmond" is illustrated by Hugh Thomson.

Ivanhoe. (Scott.)

The most popular of this great author's romances, all of which are fine reading for boys and girls; and, from an educational point of view, are the best of historical novels. Those volumes generally popular are "Quentin Durward," "The Talisman," "The Monastery," "The Abbot," "Fortunes of Nigel," "Kenilworth," "Anne of Geierstein," and "Woodstock."

Jack Ballister's Fortunes. (Pyle.)

A story of Blackbeard the pirate. Vigorous character delineation. Illustrated by the author.

Jane Eyre. (Brontë.)

This brilliant, though somewhat sensational story should be read by every girl before she is seventeen; it then has fascination that is never forgotten. If read for the first time later in life, its objectionable features are apparent, which are unnoticed by a young girl.

John Halifax. (Craik.)

A fine though sentimental story of the evolution of a noble, simple "gentleman." Much enjoyed by young girls.

Last Days of Pompeii. (Bulwer-Lytton.)

Also, "Rienzi," and "The Last of the Barons."

Leatherstocking Tales. (Cooper.)

In their order they are "The Deerslayer," "The Last of the Mohicans," "The Pathfinder," "The Pioneer," "The Prairie." "The Last of the Mohicans" is illustrated in color by E. Boyd Smith.

Les Misérables. (Hugo.)

Read with pleasure by some young people, especially the part called "Marius."

Lorna Doone. (Blackmore.)

A wholesome, vigorous story of strong John Ridd and the outlawed Doones of Bagworthy Forest, which has taken its place among the best of romances for young people.

Marble Faun. (Hawthorne.)

Also, "Twice-Told Tales," "Mosses from an Old Manse," and "The House of the Seven Gables."

Nicholas Nickleby. (Dickens.)

Among his other books liked by young people are "A Tale of Two Cities," "David Copperfield," "Old Curiosity Shop," "Pickwick Papers," "Martin Chuzzlewit," "The Cricket on the Hearth," and "A Christmas Carol." The last two books are issued in two volumes, each illustrated with delicate colored pictures by C. E. Brock.

Our Village. (Mitford.)

English prose idyll published in two beautiful editions, one illustrated with one hundred pictures by Hugh Thomson, and the other with colored plates by C. E. Brock.

Picciola. (Saintine.)

Not a popular book, but a gentle, charming story of how a flower saved a young nobleman imprisoned by Napoleon in the Fortress of Fenestrella.

Pride and Prejudice. (Austen.)

Miss Austen is essentially the young girl's novelist. She is simple, forceful, and sane, though she deals with romance. Others of her books, equally delightful, are "Sense and Sensibility," "Northanger Abbey," "Mansfield Park," "Persuasion," and "Emma." All these volumes are published, with illustrations by C. E. Brock.

Ramona. (Jackson.)

Pretty tale of lower California which relates the love-story of Ramona and the Indian Alessandro. Much liked by young girls.

Romola. (Eliot.)

George Eliot is better suited to mature readers than to boys or girls. Some young people like "The Mill on the Floss," and "Silas Marner." "Romola" is interesting because of its picturesque and romantic setting, and its descriptions of the stirring times of Savonarola.

Scottish Chiefs. (Porter.)

The old-fashioned, popular, historical romance of which Gladstone writes: "'Scottish Chiefs,' and especially the life and death of Wallace, used to make me weep. This would be when I was about ten years old." The book is usually enjoyed by young people between fourteen and sixteen years of age.

Tales of Mystery and Imagination. (Poe.)

"Gold-Bug," and detective tales.

The Betrothed. (Manzoni.)

A historical romance translated from the Italian.

The Initials. (Tautphœus.)

Humorous and interesting novel of middle-class German life. Has much local color.

The Little Fadette. (Sand.)

Or "Fanchon the Cricket."

The Sundering Flood. (Morris.)

Also, "The House of the Wolfings." Two poetic prose tales which are delightful introductions to William Morris's other works. They expand the imagination by re-creating most vividly the ancient life of the Germanic people of Northern Europe.

Treasure Island. (Stevenson.)

The most popular of pirate stories. Many illustrations by Walter Paget.

Vicar of Wakefield. (Goldsmith.)

Two fine editions of this classic are that illustrated by Hugh Thomson, and the one with pictures by C. E. Brock.

Westward Ho! (Kingsley.)

A historical novel written in Canon Kingsley's most vigorous English, and giving strong pictures of England and the "Spanish Main" in the days of Queen Elizabeth. It should be read by every boy. Two other interesting books by Kingsley are "Hypatia," and "Hereward the Wake."

*Essays and Miscellanies*

Essays. (Macaulay.)

Essays Every Child Should Know. (Mabie.)

A collection of such essays as "The Coverley Sab-

bath," by Addison; "A Dissertation on Roast Pig," by Lamb; "Cinders from Ashes" by Holmes; and "Marjorie Fleming," by Dr. John Brown.

Essays of Elia. (Lamb.)

Heroes and Hero-Worship. (Carlyle.)

Rab and his Friends. (Brown.)

Also "Marjorie Fleming."

Sayings of Poor Richard. (Franklin.)

Sesame and Lilies. (Ruskin.)

Sir Roger de Coverley Papers. (Addison and Steele.)

Sketch Book. (Irving.)

A volume of selections from the "Sketch Book" is delightfully illustrated by Caldecott, and published under the title, "Old Christmas."

Table Talk. (Hazlitt.)

Twelve Centuries of English Poetry and Prose. (Newcomer and Andrews.)

A most interesting and comprehensive collection. The material is grouped by periods, and includes extracts from such old literature as "Beowulf" as well as from the modern poetry of Robert Louis Stevenson. Strongly and artistically bound. A fine gift book for any boy or girl.

Varia. (Repplier.)

Also Miss Repplier's other volumes of spicy essays, including "Books and Men," and "Essays in Idleness."

*Drama*

Everyman, and other miracle plays.

Plays. (Shakespeare.)

There is no finer gift for boy or girl than a good one-volume edition of the great dramatist, or, if preferred, a set of "Temple Shakespeares" bound in leather. The advantages of the set are that the individual volumes are inexpensive and one may be bought at a time; also, if wished, a selection of the plays may be made. If a selection is desired, the first plays that should be bought for a child's own bookcase are "Midsummer Night's Dream," "The Tempest," "As You Like It," "Merchant of Venice," "Twelfth Night," "The Winter's Tale," "Comedy of Errors," "Romeo and Juliet," "Taming of the Shrew," "Hamlet," "Julius Cæsar," "King John," "Henry IV," "Henry V," "Macbeth," and "King Lear." Good prose renditions of the plays are Lambs' "Tales from Shakespeare," Quiller-Couch's "Historical Tales from Shakespeare," which supplements Lamb; and a charming set of books called "The Temple Shakespeare for Children." The stories in this set are attractively told in prose by Alice Spencer Hoffman. Parts of the original plays are woven into the narratives. Each play is published separately, bound in leather, and illustrated. "The Tempest" is illustrated by Walter Crane. For the "Ben Greet Shakespeare," see page 240.

Plays. (Sheridan.)

Includes, among other things, "The Rivals," and

"The School for Scandal." These two plays are also published separately in two volumes, bound in red leather.

She Stoops to Conquer. (Goldsmith.)

Also, "The Good-Natured Man." Each play comes bound separately in red leather covers.

Stories of Famous Operas. (Guerber.)

Short prose tales giving the plots of such operas as "Faust," "Carmen," "Don Giovanni," "Martha," "Il Trovatore," "Cavalleria Rusticana," and "Le Cid."

Stories of the Wagner Operas. (Guerber.)

Plots of "Rienzi," "The Flying Dutchman," "Tannhaüser," "Lohengrin," "Mastersingers of Nuremberg," "Parsifal," and the operas of "The Ring."

# CHAPTER XI

## FICTION OF TO-DAY

*"The first thing will be to have a censorship of the writers of fiction, and let the censors receive any tale of fiction which is good, and reject the bad. At the same time most of those that are now in use will have to be discarded."* — PLATO.

*"As Euripides is reported, when some blamed him for bringing such an impious and profligate villain as Ixion upon the stage, to have given this answer: 'But yet I brought him not off till I had fastened him to a torture wheel.'"* — PLUTARCH.

IN the previous chapters we have seen how far a child's reading habit may be developed under intelligent and sympathetic guidance, and how he may be taught to discern between strong and weak literature. This task would be simple and sure if there were no forces at work destroying the foundations so carefully laid in the home. One of the destructive forces, as we have seen, is the easily reached supply of feverish and evil reading, which seduces a child through his

natural craving for stories of wild adventure and for tales that excite the emotions.

These wide-awake, active tastes are perfectly normal and right; they need proper food, that is all. A child projects himself into the experiences and emotions of the heroes and heroines of popular fiction. He thrills, toils, suffers, and triumphs with his favorite characters. His interest in these books is awakened not by his parents but by other children, or by personal examination of the books. This is his *private reading*, and its traditions are doled out by comrades, who in their turn gathered them from other children; in the same manner that games are handed on from one group or generation of children to another.

Thus this private reading is a matter between child and child; and boys and girls jealously guard their rights from interference by grown people, who, they think, and often with just cause, are the declared enemies of every book that is absorbingly interesting, — or as boys say, is a "peach," "Jim Dandy," or "out of sight." The illogicality of some

parents is the source of much childish scorn, for these irate grown-ups confiscate, without examination, all paper-covered books, but present as Christmas gifts and Sunday-School prizes, much the same stories bound in neat cloth covers. "Many a parent," says E. W. Mumford, "who would promptly take John out to the woodshed if he learned that the boy was collecting dime novels, himself frequently adds to John's library a book quite as bad."

So it remains that much of a boy's or girl's reading, according to the nature of things, will be done outside the immediate knowledge and influence of parents. This is as it should be, so long as the store of private reading, from which the children draw their books, is a clean and wholesome one. An easily accessible supply of bad books, and restrictions of any kind on the free reading of good ones, is a sure source of contamination to the children of a community.

"How can we, then, protect our children? How can we know what they are reading in private?" question anxious parents. The answer is, Shut off, by legislation if possible,

all sources supplying weak or bad fiction; but *first see to it* that your community establishes a children's free library department, no matter how small and modest. Let it be stocked with books selected by approved educational standards, and put no restrictions on the free use of books, excepting such rules as insure proper care of public property. If rules are made, even with the best of intentions, which restrict a child to one or two library books a week, the fast reader will finish his volumes in a short time, and during the rest of the week he will read stories borrowed from comrades, or bought from the news-stand.

If funds permit, put the department in charge of a children's librarian, pedagogically trained for that work, and who knows not only children's literature, but also the approved modern methods of introducing children to good reading. Let her conduct story-hours and reading-clubs, and encourage her to coöperate with both parents and teachers. Mothers' meetings, held monthly at the library for the discussion of children's reading,

help to establish intelligent coöperation. A sunny, cheerful reading-room, equipped with low tables and comfortable chairs, its walls lined with bookcases, five feet high, filled with interesting books, — *good modern ones generously duplicated*, — quickly becomes the natural rendezvous for the neighborhood children. They spend many hours in absorbed reading in their own comfortable quarters, which hours might otherwise be wasted in "riotous living" on the streets, or in reading yellow fiction in some secluded corner.

How far a public library may become an educational force in its own community may be seen by briefly tracing the pioneer work done by one of our large city libraries, supported by a generous public taxation. The city mentioned is an industrial one, teeming with foreigners from all nations. Many of these foreigners speak no English, and have no comprehension of the duties of an American citizen. Their traditions and habits are those of the countries from which they come, and of their own class in the social scheme of those countries. The only hope of that city

lies in the "Americanizing" and in the intellectual emancipation of the children of the foreigners.

To help in this great work fourteen years ago the Public Library established a comprehensive system of children's free libraries. There was at that time no system in any other city on which to model the department, nor were there any catalogues of juvenile books to serve as guides in selecting books for the shelves. It therefore fell to this department to make a succession of original experiments in directing children's reading, and at the same time to evolve an organization fitted to its peculiar aims. It so far succeeded that, after fourteen years of painful effort, meeting unmentionable adverse conditions, it at last reached the point where, after a careful canvass of the needs of the city districts, it distributed its juvenile books through a compact organization, composed of two hundred and twenty-seven agencies in charge of a corps of carefully trained assistants, whose personality and education had much to do with the success of the work.

From the beginning the department met with the most earnest and cordial coöperation from school directors, teachers, playground officials, social workers, ministers, and from citizens interested in the welfare of the city. Without this aid it would have been impossible to evolve the system of children's libraries, for of the two hundred and twenty-seven agencies for the distribution of juvenile books only nine were under library roofs; the remaining two hundred and eighteen centres were housed in buildings belonging to educational, civic, social, and religious bodies, and also in commercial establishments and in homes; all of these giving quarters rent free, and often heat, light, and janitor service. Playgrounds, schools, settlements, bath houses, missions, and even tenements thus became centres for boys' and girls' "reading-clubs," and for the distribution of thousands of good books to the neighborhood children; and into remote alleys crept the "home libraries" in charge of librarians or social workers.

These fourteen years of experimentation

were not spent merely in devising a system, which, like a pipe-line, should cause to flow into the city homes a continuous stream of good juvenile books; but they were also given to minute and careful study of children's natural interests, to testing tastes with different classes of books, to evaluating juvenile literature from an educational standpoint, and to devising methods of drawing the attention of groups of children to good and varied reading. Thus was evolved the beginnings of a pedagogy of children's personal reading, and the facts gathered from this experimentation form to-day the basis of the laboratory work in this field of many libraries and schools throughout the country.

Two facts gathered from the work of this department are of immediate importance in the discussion of popular modern juvenile fiction: first, it is proved that many children, especially boys, who are given a chance to read good but exciting stories will of their own accord abandon the continuous reading of yellow fiction; second, that it is possible

to determine just what qualities go to make up the story that will adequately displace the nickel novel. It is not feasible to give here an account of the educational experiments conducted systematically by the children's librarians, but a few concrete examples will be sufficient for illustration.

At the time when this same children's department was first established, its city was honey-combed, good and bad districts alike, with shops whose windows flashed with the red and yellow-covered nickel novels, strung in alluring rows on strings across the window panes. These shops were almost the only source from which the children drew their reading. The present writer has visited many large cities, but nowhere has she seen the "nickel" so boldly flaunted as in the said city. There were, and still are, shops where children not only bought "nickels," but rented them for a pittance. On one occasion the writer visited the cellar shop of a dealer in paper-covered books. The large room was piled with tons and tons of worn-out, torn, filthy "nickels," read to tatters by

children and young people. A menace to the moral health of that city!

But as children's free libraries were opened in certain districts, "nickels" disappeared from some shop-windows, — from how many the writer cannot say, as no statistics were kept. Two shopkeepers informed the chief children's librarian that since the opening of the neighborhood library it did not pay to keep "nickels" in stock, as the children got free books from the children's reading-room. One shop carried for years a varied line of "nickels," paper-backed novels, and broadsides, — "The Bartender's Ten Commandments," "Flirtation with a Handkerchief," "Flirtation with a Parasol," "Flirtation with Postage Stamps," — and also vulgar song, joke, and dream books. A few months after the opening of a branch library in the district the chief children's librarian called at the shop and found that the "nickels" and broadsides had vanished.

On one occasion a boy who lived in a district where there was no branch library walked a long distance to the central library

building to consult the children's librarian about the reading of his "gang." "We have," he said, "a library of one or two hundred volumes — 'nickels,' you know. We ain't greedy, we lend them to the girls. We'd have better things, but they cost too much." Needless to say that before the boy left the central library arrangements had been made for him to come as often as he wished and to take away as many books as he could carry home to his "gang." The library formed a "reading-club" of these boys, and placed it in charge of a sympathetic social worker.

A member of another "reading-club" of colored and foreign boys once said to the library leader in charge, "We boys would read better things than 'nickels,' but they come high." A principal sent to the library for some good fiction because his pupils were reading "nickels." The library sent a deposit of books carefully selected for the purpose, and in a few months the principal reported that the "nickels" had disappeared. It would be possible to give many other ex-

amples of this kind from the records of that institution, but these few incidents show what power a good and interesting book has, *if offered free*, to drive out evil reading.

The book that supplants the "nickel" has definite qualities. It pleases the eye; it is printed in large clear type, it has an uncrowded page with many paragraphs, and much conversation. It has pictures and, what is more important, a gay cover with a story-telling picture on it — the cover often makes the book's first and lasting impression upon a child. It has an exciting plot, rapid action, and plenty of "go" that sustains the reader's interest from cover to cover. It satisfies, in a less hectic fashion, a boy's delight in mystery, and his desire to chase something, — be it cat, villain, or hero, — and it inspires him to punish the man or woman with whom the author has put him out of sympathy. It is in just this last point that lies the chief difference between the teachings of the yellow story and good popular fiction. The author of the "nickel" takes his chief character from the "Tenderloin,"

—the underworld,—and holds him up as a hero oppressed by law; thus working on a boy's sense of admiration, and filling the lad with the generous but mistaken desire to protect the criminal, and possibly to emulate his deeds. This author trains criminals, not good citizens. But the author of the wholesome popular juvenile is on the side of justice and order, and throws his "spotlight" on a hero who upholds law, and is honorable. His villain, like Euripides's Ixion, is not allowed to leave the stage until he has been fastened to a torture-wheel.

The paper-covered "nickel" is not the only harmful reading that falls into a boy's hands. There is a class of books, cloth-bound and respectable looking, that tell of "get-rich-quick" schemes, of promotion through trickery, favoritism, or accident,—from newsboy to chief editor, from cabin-boy to captain, from yard-hand to railroad superintendent;—and all within a brief period without legitimate effort. Such promotions occur in life, but they are scarcely to be held up to the growing lad as sure and

noble means of success. Other books of the same class, feverish and unwholesome, tell of lurid experiences in airship or motor, and of other adventures. There are many good modern juveniles to take the place of these books, and, if funds permit, the library should buy them in quantities.

The harmful juvenile books — not love stories — for girls are rarely printed in nickel libraries, but come forward in the respectable dress of cloth-cover, and often with the recommendation of a high price and a well-known author's name. These are the books that teach girls to judge character and actions by the amount of wealth and social distinction possessed by the heroine and her friends; to think more of dress than ideals, to gossip, slander, and deal each other petty blows; to be disloyal and even dishonorable; to think lightly of white lies, and of deliberate untruth told for an ostensibly noble purpose. Such books, like the little foxes that spoil the vines, destroy fine character even more quickly than do the stories that bear unmistakable marks of evil and crime.

Shoddy, sweetly sentimental stories are insidious in their undermining effects on a young girl's nature.

These stories are the survivals of the days when many a girl had little to do or to interest her in life outside her home walls. Hedged in by convention she moved in a meagre, shallow world, whose pervading ideas were a sweet invalidism, the care of the complexion, and laying plots at boarding-school. But to-day we have our athletic girl, camping, canoeing, golfing, and winning tennis tournaments; our business girl, in factory, shop, office, or in a professional school fitting herself for a career; our college or university girl, filled with altruistic desires to help in civic and social betterment. And with this change in a girl's ideals comes a corresponding change in the character of modern fiction written for her enjoyment. The new class of story is womanly and interesting, but not always strong; it has not yet reached its highest plane, where it can show girls in a convincing manner the close and perfect relation that should exist

between these new activities and home life. A few books that make the enrichment of the home the final aim of a womanly girl are included in the following lists.

Modern juvenile fiction is not by any means entirely composed of bait to decoy the young hopeful from bad reading. There are many fine, strong stories, some of which will doubtless take their places before long in any list of classic and standard fiction. These good books are listed in the first group of "fiction of to-day." Here, as in the lists of classic and standard fiction, may be noticed the omission of traditional books of "prunes and prisms" variety; they are left out because experience has proven that a modern child will not read "goody-goody," dry-as-dust books unless they are choked down his throat, as it were.

The books in the following lists are alive books — not selected by any ancient tradition, but chiefly because they contain elements that give pleasure to boys or girls. Not all the books are of equal merit, or of unimpeachable character if judged by the

highest standards. Some few of them come very close to the border line of sensationalism, and may be used as "stepping-stones" from "nickel" reading to better things. They are merely samples of a host of other good and wholesome stories. The reader is warned, however, against drawing the conclusion that, because one book by any given author is recommended, therefore all his books are equally good; this is far from the case. An author may write one good book into which he has put the best of himself, and then produce rapidly a number of poorly written and possibly harmful stories that sell on the reputation of his first work. This is especially true of long "series" of stories. One volume sells the other, because the author is well known.

Good modern fiction, besides appealing to children's tastes, and having an ethical value, has also a practical educational side which should not be overlooked. Some stories deal with the lives of well-known men and women, and the histories of many countries; these, together with stories having local

color, fill the place of dry, matter-of-fact books of biography, history, and travel, and they sometimes induce children to further reading on the subjects treated. Through stories of home and play life, and of the daily experiences of everyday boys and girls placed in ordinary or unusual circumstances, children may learn vicariously how to meet emergencies with quick wit, fortitude, and courage. Stories that are intended to interest children in Nature are listed under chapter XIII — "Useful Books." And a discussion of the use of modern historical fiction may be found in chapter XII — "History, Biography, and Travel."

LIST OF MODERN FICTION FOR CHILDREN

(For editions, publishers, and prices, see Purchase List of Children's Books, page 302.)

*Some of the Best Fiction for Boys and Girls*

*For Younger Children.*

A Little Girl of Long Ago. (White.)

Also, "A Borrowed Sister," "Edna and her Brothers," and "When Molly was Six."

Brothers and Sisters. (Brown, A. F.)

Also its Sequel, "Friends and Cousins," and "The Christmas Angel."

Captain January. (Richards.)

About a little girl rescued from the sea.

Diddie, Dumps and Tot. (Pyrnelle.)

Plantation life, stories, and adventures.

Donkey John of the Toy Valley. (Morley.)

Of the wooden toy-makers of the Austrian Tyrol.

Little Miss Phœbe Gay. (Brown, H. D.)

The sequel, "Her Sixteenth Year," is for older children.

Moons of Balbanca. (Davis.)

Good times in New Orleans, and on a plantation.

Play-Days. (Jewett.)

Short stories of play and fun. Good to read aloud.

Story of Sonny Sahib. (Duncan.)

Of a child rescued from the Cawnpore massacre.

The Rabbit's Ransom. (Vawter.)

Short stories. Illustrated.

*For Boys and Girls.*

A Boy's Ride. (Zollinger.)

In the days of John of England.

Against Heavy Odds. (Boyesen.)

Stories of modern Norse heroism. Also, "Boyhood in Norway," "Modern Vikings," and "Norseland Tales."

Ben Comee. (Canavan.)
Tale of Rogers's Rangers.

Betty Leicester. (Jewett.)
Also, "Betty Leicester's Christmas."

Bob Knight's Diary. (Smith.)
Wholesome but spicy tales of boarding-school.

Boy of the First Empire. (Brooks, E. S.)
Story of a page in Napoleon's palace.

Boy Settlers. (Brooks, Noah.)
Early times in Kansas; also, "The Boy Emigrants."

Campus Days. (Paine, R. D.)
Also, "The Dragon and the Cross."

Captain Phil. (Thomas.)
Autobiography of a boy in the Union Army.

Captains Courageous. (Kipling.)
Story of fishing off the Grand Banks.

Chilhowee Boys. (Morrison.)
Of a perilous journey of some boy settlers.

Coral Island. (Ballantyne.)
Shipwreck in the South Seas.

Flamingo Feather. (Munroe.)
Story of the Spaniards in Florida.

Gabriel and the Hour-Book. (Stein.)
Tale of old Normandy and of a famous hour-book.

Green Mountain Boys. (Thompson, D. P.)
Exploits of Ethan Allen.

Harding of St. Timothy's. (Pier.)
Boy's boarding-school story.

His Majesty's Sloop Diamond Rock. (Huntington.)
Siege of Diamond Rock off the coast of Martinique.

Hoosier School-Boy. (Eggleston.)
Country school-boy days in Indiana.

Jack Benson's Log. (Norton.)
Afloat with the flag in '61.

Jed. (Goss.)
A boy's adventures in the Union Army.

Juan and Juanita. (Baylor.)
Of a wonderful escape from the Comanches.

Kibun Daizin. (Murai.)
"From shark-boy to merchant-prince"; Japanese story.

King Tom and the Runaways. (Pendleton.)
Also, "In the Camp of the Creeks."

Lance of Kanana. (French, H. W.)
The sacrifice of a brave Bedouin boy.

Land of Fire. (Reid.)
Castaway on the Fuegian coast.

Lisbeth Longfrock. (Aanrud.)

Idyll of Norwegian farm life. Good to read aloud.

Masterman Ready. (Marryat.)

A desert island tale.

Master Skylark. (Bennett.)

In the times of Shakespeare.

Merrylips. (Dix.)

A story of the Cavaliers and Roundheads.

No Heroes. (Howard.)

In which a boy proves himself a hero.

Perseverance Island. (Frazar.)

A story of an ingenious castaway.

Polly's Secret. (Nash.)

And how she kept it in spite of difficulties.

Puck of Pook's Hill. (Kipling.)

Fairy spells wrought by Puck. Good to read aloud.

Rebecca of Sunnybrook Farm. (Wiggin.)

Also its sequel, "New Chronicles of Rebecca."

Rolf in the Woods. (Thompson-Seton.)

A boy scout and an Indian in the days of 1812.

Santa Claus on a Lark. (Gladden.)

And seven other stories of Christmas doings.

Sara Crewe. (Burnett.)

Of the wonders that happened in Sara's garret.

Story of Rolf and the Viking's Bow. (French, Allen.)
Tale of ancient Iceland.

Summer in a Cañon. (Wiggin.)
Also its sequel, "Polly Oliver's Problem."

The Golden Arrow. (Hall.)
Also, "Boys of Scrooby" and "In the Brave Days of Old."

The Great Captain. (Hinkson.)
In the days of Sir Walter Raleigh.

The Home-Comers. (Kirkland.)
Story of home and school life.

The Ice Queen. (Ingersoll.)
Adrift on an ice-floe.

Tinkham Brothers' Tide-Mill. (Trowbridge.)
Also, "Cudjo's Cave," "His One Fault," "Prize Cup," and "The Scarlet Tanager."

Tommy Remington's Battle. (Stevenson, B. E.)
The self-sacrifice of a miner's son.

Two College Girls. (Brown, H. D.)
Merrymakings and study at college.

Two Little Confederates. (Page.)
Plantation adventures of two boys.

Uncle Peter's Trust. (Perry.)
Of a boy-bugler during the Sepoy rebellion.

Under the Eagle's Wing. (Miller, Sara.)
Of the favorite disciple of Maimonides, "The Eagle of Israel."

What Happened to Barbara. (Miller, O. T.)
Trials and happiness of an ambitious girl.

When Sarah saved the Day. (Singmaster.)
Also its sequel, "When Sarah went to School."

With the Indians in the Rockies. (Schultz.)
Adventures of a lost boy in old trapping days.

Wulnoth the Wanderer. (Escott-Inman.)
Tale of the Danes and of Alfred of England.

Young Ice-Whalers. (Packard.)
Adventures of two lads lost on an Arctic ice-pack.

Young Lucretia. (Wilkins.)
Stories of old-fashioned New England children.

Young Mountaineers. (Craddock.)
Tales of the Tennessee Mountains.

*Popular Fiction and "Stepping-Stones."*

An Obstinate Maid. (Rhoden.)
Translated from German. Also, "The Young Violinist."

A Son of the Desert. (Gilman.)
An escape from Arab bandits.

Baby Elton, Quarterback. (Quirk.)
A freshman year at college.

Bonnie Prince Charlie. (Henty.)

Also, "By Pike and Dyke," "By England's Aid," "Dash for Khartoum," "Jacobite Exile," "Lion of the North," and "With Frederick the Great."

Boys of the Rincon Ranch. (Canfield.)

Texas good times.

Cattle Ranch to College. (Doubleday.)

Indian fighting, hunting, mining, and ranching.

Cruise of the Dazzler. (London.)

With San Francisco Bay pirates.

Dandelion Cottage. (Rankin.)

Also its sequel, "Adopting of Rosa Marie."

Daughter of the Rich. (Waller.)

A year on a farm and jolly good times.

Dorothy the Motor-Girl. (Carleton.)

How she won a motor, and what she did with it.

Driven Back to Eden. (Roe.)

A farm story of some city children.

Fast Mail. (Drysdale.)

Also, "Beach Patrol."

Fritzi. (Daulton.)

Of a little violinist adopted three times.

Gold-Seeking on the Dalton Trail. (Thompson, A. R.)

Prospecting in Alaska.

Lakerim Athletic Club. (Hughes.)

A year's record of track and field sports.

Lass of the Silver Sword. (Du Bois.)
Also its sequel, "The League of the Signet-Ring."

Little Lord Fauntleroy. (Burnett.)
Also, "Editha's Burglar."

Logan the Mingo. (Ellis.)
Also, "Osceola, Chief of the Seminoles."

Luck of the Dudley Grahams. (Haines.)
Also, "Cock-a-Doodle Hill."

Marjorie's Quest. (Lincoln.)
Search for a lost father.

Master of the Strong Hearts. (Brooks, E. S.)
How a boy redeemed his promise to Sitting Bull.

Mayken. (Chase.)
In the time of William the Silent.

Michael and Theodora. (Barr.)
Also, "Trinity Bells."

Nan Nobody. (Waggaman.)
Story of a "little mother."

O-Heart-San. (Haskell.)
In new Japan.

Our Sister Maisie. (Mulholland.)
Story of a jolly Irish family.

Outlaws of Horseshoe Hold. (Hill.)
How a band of vigilantes captured an outlaw "gang."

Rulers of the Surf. (Muller.)
Adventures of a boy carried off by pirates.

Story of Betty. (Wells.)
How she came into a fortune.

Sweet William. (Bouvet.)
In the days of Norman chivalry.

The Flag on the Hilltop. (Earle.)
Of a boy kidnapped by Confederates.

The Forest Castaways. (Bartlett.)
Experiences of two boys lost in the Maine woods.

The Half-Back. (Barbour.)
Also, "Weatherby's Innings."

The Little Runaways. (Curtis.)
A happy adoption.

The Punchinellos. (Davis, K. W.)
Of a little Italian wanderer.

The Young Section Hand. (Stevenson, B. E.)
Also, "The Young Train Despatcher."

Toby Tyler. (Otis.)
Also, "Mr. Stubbs's Brother," "Left Behind," "Larry Hudson's Ambition," "Life Savers," and "Lobster Catchers."

Treasure of Mushroom Rock. (Hamp.)
Prospecting in the Rocky Mountains.

Two Boys in a Gyrocar. (Kenneth-Brown.)
Of a motor race and a rescue from Siberia.

Wells Brothers. (Adams.)

Experiences of the "young cattle kings."

White Cave. (Stoddard.)

Also, "Dab Kinzer," "Little Smoke," "Two Arrows," and "Winter Fun."

White Conquerors. (Munroe.)

Also, "Derrick Sterling," "Ready Rangers," "Cab and Caboose," and "At War with Pontiac."

Wolf Hunters. (Curwood.)

How two boys and an Indian hunted in Canadian wilds.

*Humorous Stories for Boys and Girls*

A Boy's Town. (Howells.)

Adventures of a band of boys.

Arkansaw Bear. (Paine, A. B.)

Rhyme and story. Good to read to younger children.

Birds' Christmas Carol. (Wiggin.)

Also, "The Story of Patsy."

Captain Chap. (Stockton.)

Castaways on the Florida coast.

Helen's Babies. (Habberton.)

A ten days' record of naughtiness and mischief.

Monkey that would not Kill. (Drummond.)

For younger children.

Mrs. Wiggs of the Cabbage Patch. (Rice.)

Her humorous sayings and doings.

New Robinson Crusoe. (Alden.)
Funny adventures of two castaways.

Peterkin Papers. (Hale.)
Also, "Last of the Peterkins."

Phaëton Rogers. (Johnson.)
His inventions.

Recollections of Auton House. (Hoppin.)
Family history of the twelve little Autons.

The Calico Cat. (Thompson, C. M.)
A detective tale.

Widow O'Callaghan's Boys. (Zollinger.)
Also, "Maggie McLanehan."

Youngsters of Centerville. (Baker.)
Jolly good times at picnics and other gatherings.

*Some Popular "Series"*

Bob's Hill Series, 3 volumes. (Burton.)

Chicopee Series, 3 volumes. (Hamlin.)

Felicia Books, 4 volumes. (Gould.)

Five Little Peppers Series, 6 volumes. (Sidney.)

Hildegarde Series, 5 volumes. (Richards.)

Jack the Young Ranchman Series, 6 volumes. (Grinnell.)

Katy Did Books, 5 volumes. (Coolidge.)

Kristy Books, 3 volumes. (Miller, O. T.)

Margaret Montfort Series, 5 volumes. (Richards.)
Omitting "Rita," which is very sensational.

Revolutionary Series. 3 volumes. (True.)

St. Lawrence Series, 3 volumes. (Tomlinson.)

Teddy and Phebe Books, 4 volumes. (Ray.)

War of 1812 Series, 6 volumes. (Tomlinson.)

West Point Series, 4 volumes. (Malone.)

# CHAPTER XII

## HISTORY, BIOGRAPHY, AND TRAVEL

*"Give me leave to enjoy myself; that place that does contain my books, the best companions, is to me a glorious court, where hourly I converse with the old sages and philosophers; and sometimes, for variety, I confer with kings and emperors, and weigh their counsels; calling their victories, if unjustly got, into a strict account, and, in my fancy, deface their ill-placed statues."* — BEAUMONT AND FLETCHER.

HISTORY and its complement biography contain the essential qualities that in other forms of writing delight children, and draw them to read. On every page throng brave deeds, varied adventures, mysteries, and swiftly moving events; often with the picturesque background of other ages, countries, and peoples. Therefore it is surprising to note how few histories and biographies children read for pleasure. After watching the children's choice of books, and on examination of existing juvenile histories and biographies, one is forced to conclude that the root of the trouble lies in the

average author's presentation, and in the text-book appearance of the volumes.

Juvenile books on these subjects may be divided into four groups; text-books, dry, and clogged with facts and dates; improving histories and biographies, usually condescending in tone; a few picturesque biographical histories; and lastly, historical fiction. Children, especially young people, show a deeply rooted distaste for text-books and improving histories, while, on the other hand, they read with pleasure attractive biographical histories, and devour historical fiction.

Although it is essential that history, *per se*, should be accurately presented, yet, from an analysis of those qualities in historic romance that make a lasting appeal to boys and girls, we gather valuable suggestions for the successful presentation of accurate history. The popular historical story keeps the reader's attention focused upon a hero, whose adventures are complicated and exciting. The romantic atmosphere of another period is reproduced. Historical characters

appear as flesh-and-blood creatures, not wooden puppets of dates and facts. The heroic elements are emphasized, and the whole volume appeals to the primitive likes of boy and girl, — to their sense of hero-worship, to their interest in the individual, and their love of color and adventure.

History contains all these pleasure-giving elements, if it is presented from its picturesque and biographical side. It may be argued against this method of presentation, that modern science has shown the inadequacy of the individual, biographical treatment of history. The answer is that boys and girls are bored by the sociological treatment. It is beyond their comprehension, and not according to the demands of their natures. Their interest in biographical history is prompted by the same psychological law that made primitive peoples record, not facts, nor the sociological explanations of events, but the spirit and deeds of mighty leaders who typified the racial heroic ideals.

In writing a satisfactory and attractive history for children and young people, it is not

necessary to fuse tradition and fact as the ancient peoples did; but one should emphasize the heroic elements in history, at the same time preserving historical accuracy. History presented biographically, as a succession of events, each group of which centres around some dominant personage of its age, makes a series of distinct mental pictures, which, by aid of the imagination, impress themselves upon the mind of the young reader with an impact that makes an indelible impression on the memory.

The educational values of history and biography are unquestionably great. These subjects open up the long vistas of the ages, show deeds in relation to consequences, introduce boys and girls to the great men and women of all times, and thus expand the social consciousness. A further advantage is gained if through interest in biographical history young people may be drawn later to study more mature historical works, which, by giving them a knowledge of governments, men and affairs, will help them as men and women to handle intelligently

the social and civic problems of modern life.

Before leaving this subject a word more may be said for historical fiction. It forms a delightful introduction to historical characters, arousing interest where books of history fail. The best historical romances were not written for children, but they delight young people as well as adults. Among them are Scott's novels, "The Last Days of Pompeii," "Rienzi," "Westward Ho!" "Hypatia," "Hereward the Wake," "The Cloister and the Hearth," "Ekkehard," "Charles O'Malley," "Les Misérables," "Tale of Two Cities," and "The House of the Wolfings." Other more recent novels are written by Stevenson, Weyman, Crockett, and Doyle.

There are some few excellent historical stories written for boys and girls. Of these are "Men of Iron," "Otto of the Silver Hand," "Jack Ballister's Fortunes," "Green Mountain Boys," "Two Little Confederates," "Wulnoth the Wanderer," "Captain Phil," "Jed," "The Great Captain," "A

Boy's Ride," "Puck of Pook's Hill," "Mayken," "Master Skylark," "A Boy of the First Empire," "Rolf in the Woods," "The Golden Arrow," "The Boys of Scrooby," "In the Brave Days of Old," "Merrylips," and "Uncle Peter's Trust." Brief descriptions of these books may be found in the fiction lists in this volume.

Unfortunately there are not enough thoroughly good juvenile historical stories. The demand for this class of tale is so great that it is necessary to give boys and girls stories which are not accurate in every point, and are written sensationally. Even here a line is drawn between the harmfully sensational and vicious book, and that which has sufficient quality to make a reasonably vivid and correct historical impression. The usefulness of these books is daily demonstrated in the public library. The writer knows of many boys and girls who by reading Henty books have been led to study history. And until better tales take their place, all the Henty books and their ilk cannot be thrown aside. "The children's librarian," writes

C. W. Hunt, "having daily evidence of the excellent reading-courses stimulated by trifling books, must keep for the child some things which the critics would scorn, when she knows that these books have in them the power to kindle such interest in a subject as will lead to reading corrective of inaccuracies of information."

Good books of travel are nearly as rare as are satisfactory biographies and histories. Most travel accounts for children are stuffed with informing facts, usually related by a prosy grown-up to a long-suffering party of children, or they are desultory or vague. The best travel books are not intended as such. They are stories full of local color and fine descriptions of natural scenery, customs, and manners. The authors of the stories knew their localities and people well, and were so unconsciously full of their subjects that they imbued their tales with atmosphere not to be found in the ordinary book of travel.

What child can read "Juan and Juanita," and "The Basket Woman," and not re-

ceive a vivid impression of the deserts, cañons, and plains of the Southwest; the reader of "Nelly's Silver Mine" wanders through a verdant Colorado valley overlooked by snow-capped mountains; "Heidi," "Donkey John," and "Moni the Goat Boy" work, play, and gather flowers on the Alps, whose mountain wonders are impressed on the little reader; "Norseland Heroes" do brave deeds in the frozen Northland; "Lisbeth Longfrock" takes the reader to climb Norwegian mountains; "The Young Ice Whalers" live among the natives of the Arctic regions; "The Boy Settlers" and "Chilhowee Boys" experience the dangers of travel in the early days of settlers and Indians; and "What Happened to Barbara" was a succession of travels and adventures in the days of land travel by coach; while the boy "With the Indians in the Rockies" voyages up the Missouri in early trading days, and endures the dangers of winter camping in the Rocky Mountains. All these delightful books are listed, together with brief descriptions, in the fiction lists of this volume.

The lists appended to this chapter contain some excellent books, interesting and lively, as well as books for study and reference, and a few volumes useful only because at present there are no better ones on the subject. A glance at these lists will show how unbalanced they are, and how certain desirable subjects are not covered at all; this is especially true of biography. The appended lists close with a brief selection of books on the history of art, music, and literature. Selected volumes from several excellent modern series are listed. Descriptive catalogues of the full series may be obtained from the publishers. As brief characterizations of these series may be useful, they are given here.

"The Children's Heroes Series" consists of a number of very pretty volumes, each of which narrates the life of some well-known hero of history. The volumes vary in treatment, some being simple, vigorous, and manly, while others are sentimental. The best of the series are listed here. All the volumes are pocket-size, printed in good,

clear type, illustrated in color, and have bright picture covers. They please children between eight and ten years of age, and may be enjoyed by older boys and girls.

The "Life Stories for Young People" are translated from the German by G. P. Upton. The series consists of thirty-six volumes, covering a wide range of legend and history, treated romantically and biographically. The present writer is not acquainted with all the volumes, but those she has read present, with one or two exceptions, a uniformly high standard of excellence. Each volume is printed in large, clear type, and bound in unattractive, but neat, plain green covers. These "life stories" will be enjoyed by children from ten to fourteen years of age.

There are four interesting travel series intended for the popular reading of children under twelve years of age. First among these is "The Little Cousin Series," which consists of forty volumes by many authors. Each book contains an adventure story about little children of other countries. The home life of the "little cousins" is described, also

the dress and customs of the various peoples. Among the countries covered are Africa, Alaska, Armenia, Brazil, Egypt, Hawaii, Panama, and Turkey. The volumes are printed in good type, and bound in yellow picture covers. The stories are enjoyed by children eight to ten years of age.

A series for slightly older children is "Peeps at Many Lands." Thirty-eight volumes make up this series, each of which describes a different country. The binding is bright, and the colored illustrations unusually attractive. Companion series to this is "Peeps at Great Cities."

The "Little People Everywhere Series" follows the plan of "The Little Cousin Series." Each volume tells the story of a child of another country. There are twelve volumes, printed in good type, and illustrated. In form and cover they resemble the "Peeps at Many Lands."

## BOOKS OF HISTORY, BIOGRAPHY, DESCRIPTION, AND TRAVEL

(For editions, publishers, and prices, see Purchase List of Children's Books, page 302.)

*Africa.*

My Apingi Kingdom. (Du Chaillu.)

Also, "Country of the Dwarfs," "In African Forest and Jungle," "Lost in the Jungle," and "Stories of the Gorilla Country."

Peeps at Many Lands, South Africa. (Kidd.)

Romance of Savage Life. (Elliot.)

Relates with most delightful humor and sympathy the home life, play, and work of the savage. For older children.

Story of David Livingstone. (Golding.)

His courage and lofty spirit are emphasized, and his efforts to break the slave-trade are described. "Children's Heroes Series."

*American Indian.*

American Indians. (Starr.)

Of sun-dances, totem-poles, cliff-dwellings, Indian dress, weapons, and ceremonials of many tribes.

Famous Indian Chiefs I have Known. (Howard).

Experiences of an officer of the United States Army.

Indian Boyhood. (Eastman.)

The author, a Sioux, tells of his own boyhood ; of legends, games, dances, feasts, and story-telling. For older children.

*Ancient Countries.*

Lives. (Plutarch.)

Translation called Dryden's, revised by Clough. A rendition for children is "Our Young Folks' Plutarch," by Kaufman.

Pictures from Greek Life and Story. (Church.)

Also, "Pictures from Roman Life and Story." Both volumes are for older children.

Stories of the East, from Herodotus. (Church.)

Of Crœsus, Cyrus, Darius, and others.

Story of the Greek People. (Tappan.)

Illustrated with reproductions of Greek statuary, architecture, vase-paintings, and coins.

Story of the Roman People. (Tappan.)

From legendary times to the capture of Constantinople. Illustrated with many reproductions of statuary and paintings.

*British Empire.*

An Island Story. (Marshall.)

A child's history of England. The biographical side is emphasized, and the treatment is romantic. Large volume with colored pictures. Its companion volume, "An Empire Story," traces the development of the British colonies. Uniform with these is "Scotland's Story." These three volumes are most attractive in make-up and treatment. Gift-books.

Betty in Canada. (McDonald and Dalrymple.)

"Little People Everywhere Series." Also, "Peeps at Many Lands, Canada," by Bealby.

Cambridge Historical Readers.

History of England in five volumes. Excellent, readable, and fully illustrated. Graded for school use. Text-book covers.

Children's Book of Edinburgh. (Grierson.)

Including tales of long ago, stories of Mary Queen of Scots, and descriptions of modern Edinburgh and its sights. Illustrated in color.

Children's Book of London. (Mitton.)

Includes historical tales, and descriptions of the Tower, Westminster Abbey, and other sights. Colored illustrations.

In the Days of Alfred the Great. (Tappan.)

Story biography. Also, "In the Days of William the Conqueror," "In the Days of Queen Elizabeth," and "In the Days of Queen Victoria."

Ireland's Story. (Johnston and Spencer.)

Legendary and historical record of Ireland. Text-book in treatment, but interesting.

Kathleen in Ireland. (McDonald and Dalrymple.)

"Little People Everywhere Series." Also "Peeps at Many Lands, Ireland," by Tynan.

Our Little Hindu Cousin. (McManus.)

"The Little Cousin Series." Also, "Peeps at Many Lands, India," by Finnemore.

Peeps at Many Lands, England. (Finnemore.)

Peeps at Many Lands, New Zealand. (Vaile.)

Story of Captain Cook. (Lang.)

"Children's Heroes Series." Other excellent volumes of this series are: "Chalmers," by Kelman; "Lord Nelson," by Sellar; "Sir Francis Drake," by Elton; "Sir Walter Raleigh," by Kelley.

Tales of a Grandfather. (Scott.)

Scottish history from Roman rule in England to the reign of George IV.

Young Americans in the British Isles. (Tomlinson.)

Travels through England, Ireland, Scotland, and Wales.

*China, Japan, and the Far East.*

China's Story. (Griffis.)

"In myth, legend, art, and annals." A less expensive volume for younger children is "Story of China," by Van Bergen.

Chinese Boy and Girl. (Headland.)

Games, plays, and folk-tales of Chinese children. Another volume by the same author is "Our Little Chinese Cousin."

In Eastern Wonderlands. (Gibson.)

Travel in Japan, China, Ceylon, India, Egypt, and other lands.

Japan. (Griffis.)

"Its history, folk-lore, and art." A less expensive

volume for younger children is "Story of Japan," by Van Bergen.

Peeps at Many Lands, Burma. (Kelly.)

Peeps at Many Lands, Ceylon. (Clark.)

Peeps at Many Lands, Japan. (Finnemore.)

Two Years in the Jungle. (Hornaday.)

Adventures of a naturalist in India, Ceylon, the Malay Peninsula, and Borneo. For young people and adults.

*France.*

Maid of Orleans. (Henning.)

"Life Stories for Young People Series." Romantic story of Joan of Arc, of her visions, exploits, and martyrdom.

Marie Antoinette. (Abbott.)

Also, "Madame Roland."

Napoleon, the Little Corsican. (Hathaway.)

A short life. Emphasizes Napoleon's devotion to his family and his perseverance. Another short life, emphasizing his military career, is Marshall's "Story of Napoleon Bonaparte," belonging to the "Children's Heroes Series."

Story of France. (Macgregor.)

Romantic and picturesque history, from the Druids to the Franco-Prussian War. Uniform with Marshall's "An Island Story." A cheap but excellent text-book volume of French history is Dutton's "Little Stories of France." Dalkeith's "Stories from French History" contains short picturesque biographies of Clothilde and Clovis, Charlemagne,

St. Louis, Joan of Arc, the Huguenots, Marie Antoinette, and Napoleon.

*Germany.*

Little Stories of Germany. (Dutton.)

Simply told biographical tales about Charles the Great, Barbarossa, Peter the Hermit, Dürer, Gutenberg, and other well-known people who helped to make German history. Text-book cover.

Peeps at Great Cities, Berlin. (Siepen.)

Peeps at Many Lands, Germany. (Sidgwick.)

Also, "Our Little German Cousin," by Wade.

The Youth of the Great Elector. (Schmidt.)

"Life Stories for Young People Series." Interesting, vivid story of the boyhood of Frederick William. Describes the conditions of the time, and tells of Wallenstein, Tilly, and Gustavus Adolphus.

*Holland.*

Peeps at Many Lands, Holland. (Jungman.)

Also, Dodge's "Land of Pluck," and "Our Little Dutch Cousin," by McManus.

Siege of Leyden. (Motley.)

Condensed from "Rise of the Dutch Republic." Edited by Griffis.

William of Orange. (Schupp.)

"Life Stories for Young People Series." Short, picturesque story of the great Netherland patriot.

Young People's History of Holland. (Griffis.)

The origin of the cities, the crusades, feudalism,

the eighty years' war for freedom, and life under the old republic and the modern kingdom.

*Italy.*

Queen Maria Sophia of Naples. (Küchler.)

"Life Stories for Young People Series." Tells of the exiled queen, of Cavour, King Victor Emanuel, and Garibaldi.

Peeps at Great Cities, Rome. (Genn.)

Peeps at Many Lands, Italy. (Finnemore.)

Short History of Italy. (Kirkland.)

From the Roman Empire to 1878.

When I was a Girl in Italy. (Ambrosi.)

Marrietta Ambrosi tells of her home-life, playmates, games, and work.

*Mexico.*

Manuel in Mexico. (McDonald and Dalrymple.)

"Little People Everywhere Series." Also, "Our Little Mexican Cousin," by Butler.

Roy and Ray in Mexico. (Plummer.)

Imparts many facts about the manners, customs, and history of Mexico. Useful as a child's travel guide. Attractive cover.

*Norway, Sweden, and Denmark.*

Gerda in Sweden. (McDonald and Dalrymple.)

"Little People Everywhere Series."

Our Little Swedish Cousin. (Coburn.)

"The Little Cousin Series."

Peeps at Many Lands, Denmark. (Thomson.)

Peeps at Many Lands, Norway. (Mockler-Ferryman.)

Also "Our Little Norwegian Cousin," by Wade.

Stories of the Vikings. (Macgregor.)

Short chapters, each describing some side of viking life, — vikings in England, at home, in battle; their beliefs, customs, sea fights, and ships; contains, also, short biographical sketches of Harald Fairhair, King Hacon, Olaf Tryggvason, and other vikings.

*Russia and Siberia.*

Peeps at Many Lands, Russia. (Walter.)

Also, "Our Little Russian Cousin," by Wade.

Peter the Great. (Abbott.)

Old-fashioned history, telling among other things of the revolt of Mazeppa, the invasion of Sweden, and the building of St. Petersburg.

Tent Life in Siberia. (Kennan.)

Two years' adventures in Siberia and Kamchatka. For young people and adults.

Young Folks' History of Russia. (Dole.)

For older children. A shorter and less expensive volume is "Story of Russia," by Van Bergen.

*United States of America.*

American Hero Stories. (Tappan.)

Brief stories for younger children. Some of the heroes are Columbus, Drake, William Penn, Washington, "Mad Anthony," John Paul Jones, and David Crockett.

Boy Life on the Prairie. (Garland.)

Tells not only of boy work and fun, but of the natural beauties of the unbroken prairies of Iowa.

Boys' Life of Abraham Lincoln. (Nicolay, Helen.)

Based on the standard life of Lincoln by Nicolay and Hay. A volume for younger children is "True Story of Abraham Lincoln," by E. S. Brooks.

Boys' Life of General Grant. (Knox.)

A volume for younger children is "True Story of U. S. Grant," by E. S. Brooks.

Daughters of the Revolution. (Coffin.)

Also, "Boys of '76," "Boys of '61," and "My Days and Nights on the Battle-Field."

Famous Adventures and Prison Escapes of the Civil War.

Romantic and exciting stories collected from the "Century Magazine."

George Washington. (Scudder.)

The standard life for older children. A volume for younger ones is "True Story of George Washington," by E. S. Brooks.

Grandfather's Chair. (Hawthorne.)

Stories from New England history.

Great Locomotive Chase. (Pittenger.)

Of a raid on a Georgia railroad, during the Civil War.

Heroes of the Navy in America. (Morris.)

Twenty-eight naval heroes from the time of the Revolution. Patriotic and dramatic in treatment.

History of the United States. (Eggleston.)

Also, "War of Independence," by Fiske.

Oregon Trail. (Parkman.)

The author's wanderings in 1846, and his adventures with Sioux Indians. Illustrated by Remington.

Ranch Life and the Hunting-Trail. (Roosevelt.)

Cowboy life. Illustrated by Remington.

Recollections of a Drummer-Boy. (Kieffer.)

Interesting experiences of a drummer-boy in the Union Army.

Some Strange Corners of our Country. (Lummis.)

Of the Grand Cañon of the Colorado, the petrified forests of Arizona, Montezuma's Well, and of the manners and customs of Indians in the Southwest.

Source Readers. (Hart.)

Four volumes of American history, graded, and consisting of selections from many sources. Readable, but text-book in appearance.

Story of Columbus. (Seelye.)

A volume for younger children is "True Story of Columbus," by E. S. Brooks.

Three Years behind the Guns. (L. G. T.)

True record of a boy-sailor in the United States Navy. Tells of his visits to foreign ports, of Admiral Dewey, and the battle of Manila Bay.

*Miscellaneous.*

Biographical Stories. (Hawthorne.)

Short sketches of Cromwell, Franklin, Newton, Samuel Johnson, Queen Christina, and Benjamin West. For older children.

Book of Golden Deeds. (Yonge.)

True tales of heroic self-sacrifice. For older children.

Boys' Book of Explorations. (Jenks.)

Hero travel in Africa, Asia, and Australia. Contains maps and illustrations.

Boy's Froissart. (Lanier.)

Edited from Froissart's "Chronicles." A standard work for older children, but unfortunately not attractive in type and cover. A good, cheap edition of the "Chronicles" is published in "Everyman's Library."

Captains of Industry. (Parton.)

Two volumes, first and second series. Contain short, interesting sketches of "men of business who did something besides making money," including merchants, manufacturers, inventors, journalists, and others. For young people and adults.

Children of the Cold. (Schwatka.)

How Eskimo boys and girls live, work, and play.

European Hero Stories. (Tappan.)

Tells, among other things, of the barbaric invasions, the forming of the German nations, and life, progress, and discovery in the Middle Ages. A cheaper volume, with text-book cover, is "Famous Men of the Middle Ages," by Haaren and Poland.

Heroines Every Child Should Know. (Mabie.)

Collection of short stories, including a few tales from the classics, and a number of biographical sketches of such women as Joan of Arc, Catherine Douglas, Lady Jane Grey, Flora Macdonald, and Madame Roland.

Historic Boys. (Brooks, E. S.)

Story lives of the boyhoods of such men as Brian of Munster, Olaf of Norway, William of Normandy, and Harry of Monmouth. Companion volume to this is "Historic Girls."

Lives of Poor Boys who became Famous. (Bolton.)

Also, "Lives of Girls who became Famous."

Red Book of Heroes. (Lang, Mrs. Andrew.)

Twelve tales of the brave deeds and acts of mercy of such heroes as Florence Nightingale, John Howard, and Father Damien. Companion volume to this is "Book of Princes and Princesses," which contains interesting and picturesque boyhood and girlhood lives of famous historic people.

Seven Little Sisters. (Andrews.)

Seven tales of seven little children, each of whom represents a different race. Also, "Ten Boys," a volume of short stories telling of little boys, also representatives of ten peoples. Popular with younger children.

Story of Marco Polo. (Brooks, Noah.)

Tales of the three Polos who entered the service of Kublai Khan.

Strange Peoples. (Starr.)

Of Indians, Mexicans, Finns, Lapps, Turks, Pygmies, and other strange peoples.

Thirty More Famous Stories Retold. (Baldwin.)

Includes, among other things, the stories of Columbus and the egg, Galileo and the lamps, and the man in the iron mask. Also, "American Book of Golden Deeds," containing stories of heroism.

True Story Book. (Lang, Andrew.)

Also, "Red True Story Book." Two volumes of adventures and achievements, exploits and escapes of historic people.

Two Years before the Mast. (Dana.)

For young people and adults. There are two fine editions of this classic, one illustrated in color by E. Boyd Smith, and the other with colored illustrations by Pears.

*Books on the History of Art, Music, and Literature*

Child's English Literature. (Marshall.)

The romantic side of English literature is emphasized, and short sketches of the lives and personalities of many authors are given, together with brief quotations from their works. The volume is large, uniform with "An Island Story," and illustrated in color. A less expensive volume is "Short History of English Literature for Young People," by Kirkland.

Lewis Carroll. (Moses.)

Also, "Louisa May Alcott."

Riverside Art Series. (Hurll.)

Twelve volumes, each devoted to one artist and his work, and illustrated with fine reproductions of painting or sculpture. A series for younger children is Keysor's "Great Artists," in five volumes. The volumes of both the above series may be purchased separately.

Shakespeare, the Boy. (Rolfe.)

Tells of Stratford, of the home and school life, of the games, fairs, and holiday festivals of his day.

Stories of Art and Artists. (Clement.)

Handsome gift-book. Contains many fine reproductions of famous sculpture and paintings, together with accounts of the artists. Originally published in "St. Nicholas Magazine."

Young People's Story of Art. (Whitcomb.)

Pleasant reading, full of anecdote, and illustrated with pictures.

# CHAPTER XIII

## USEFUL BOOKS

"*. . . tongues in trees, books in the running brooks,*
*Sermons in stones, and good in every thing.*"

SHAKESPEARE.

EVERY active child is eager to make and do things, to act and to construct; and he is curious to know what makes machinery go, how flowers grow, what causes rain, dew, and wind, and how animals and birds live. The educational possibilities offered through the utilization of these instincts is immeasurable. Fortunate is the child who has a good instructor, but where there is none a practical book may be made to take a teacher's place if the would-be pupil knows how to extract its knowledge and to apply its principles to field or shop work. Parents may, by the gifts of useful books suited to the tastes and ages of individual children, accustom their boys to scientific observation and construction, and

their girls to acquiring a knowledge of the best methods of housekeeping and home-making.

The value of practical books as substitutes for teachers is continually demonstrated in the public libraries. Within the present writer's knowledge many men and boys have, through the use of library books, fitted themselves for careers or for promotion in their own lines. By following printed directions boys make model aëroplanes, miniature engines, and electric and other toys, and all this without adult supervision.

We have ample proof that boyish experiments and manual work may be forerunners of future serious and fruitful labors. Faraday, Nasmyth, Watt, Stephenson, Bessemer, Hugh Miller, Audubon, and many other great scientists and inventors began in boyhood to observe and experiment, and to make models. Of Sir Isaac Newton, his biographer Brewster writes that when a lad he "exhibited a taste for mechanical inventions. With the aid of little saws, hammers, hatchets, and tools of all sorts, he was constantly

occupied during his play-hours in the construction of models of known machines and amusing contrivances." Among these were a water-clock, a windmill, a mechanical carriage, and sun-dials. He also observed the apparent daily motions of the sun. Newton himself states that he began his scientific experiments when he was fifteen years old.

It is impossible for a parent to forecast to what extent a boy's bent towards mechanics or experiment may be prompted by special ability, or by his natural desire to make things, since ability and taste cannot be forced, but develop by means of natural selection. For this reason a parent should provide any mechanically or scientifically inclined boy — or girl either — with books, tools, or instruments which will encourage him to spend his spare time in concentrated, serious work, and then leave his ability, if he has any, to manifest itself.

There is no end to the enjoyment or wholesome activity a boy may derive from a set of tools; while a practical book for a guide, and a corner, or workshop, where he

may experiment undisturbed, — and to which he may freely invite his comrades, — will prove incentives that will keep a lad at home, and give him opportunity to exercise his inventive faculties. He will at the same time gain a control of hand, a trueness of eye, and an accuracy of execution that will stand him in good stead all his life, whether or not he enters a trade, or an engineering or scientific profession.

Books on camping and athletics and field manuals for the young collector are the best of vacation companions; and nature essays and fiction draw a boy to observe and understand nature, and to appreciate her beauties and wonders. Books on dramatics, games, magic, and other entertainments help to fill the long vacation days and to while away rainy home-hours with pleasant diversions that keep children out of mischief and develop their ingenuity and powers of expression.

Girls, as a rule, are not interested in books on mechanics or applied science. The volumes that are peculiarly a girl's own

are those that teach her how to make garments and pretty useful things for the house, and also how to entertain her friends, and to keep house and to cook according to scientific methods.

Books of games and dramatics and field manuals for nature study are also popular with girls, who should be encouraged in every way possible to make collections of natural objects, and to observe the habits of birds and the movements of the stars. A field excursion or a tramp in the woods or park brings not only health to the nature-lover, but delightful knowledge. A field book on wild flowers, or on minerals, birds, animals, or stars, a microscope or hand-telescope, field or opera glass, may make these trips fascinating as well as instructive.

There are so many really good books on electricity, mechanics, nature study, or other subjects that it is difficult to make a small selection of suitable and varied books for such necessarily short lists as are appended here. In making the choice, however, some general principles are followed. The vol-

umes are by experts and reasonably up to date. Books are included that are suitable for little children as well as for older boys and girls. Books of occupations are listed for the use of mothers during rainy days or in vacation time. Boys' books for shop or field work are mainly manuals and handy books giving information in direct, simple language, and illustrated with diagrams and drawings; boys prefer such to fiction telling how certain boys made or did things. Little children and girls, however, like knowledge wrapped in a sugar-coating of fiction, so there are included here instructive stories telling how girls cook, sew, or keep house for their families.

The list for the nature-lover offers a variety of subjects and treatment. It contains field manuals and instructive books for children old or young, and also essays of high literary merit showing the wonders and beauties of nature; these last are for young people and adults. The list closes with volumes of fiction and anecdote, chiefly about birds and animals. Nature fiction is not al-

ways strictly scientific in its deductions, and sometimes it misleads by attributing human characteristics to animals who do not possess them; but the aim of such fiction is to throw the reader into closer sympathy with nature and to arouse compassion for ill-treated animals and birds. This romantic and imaginative nature fiction has its place in arousing interest in nature when the coldly scientific book fails. And once the children's interest is awakened they may be led to read the higher type of nature book as well as to observe nature for themselves.

Just here may be said a word for a science which is usually neglected, but which is peculiarly adapted to children — astronomy. It expands the imagination, it appeals to the reverent, awe-loving side of child nature, it uplifts the soul and mind and brings them into the presence, as it were, of God Himself, who binds "the sweet influences of the Pleiades," and looses "the bands of Orion"; for "the heaven, even the heavens, are the Lord's," says the Psalmist, "but the earth He hath given to the children of men." If

the reader doubts the appeal of astronomy to children, let him take a child star-gazing on some clear night, — apart from the reflected, blinding light of the city. Let him give a child his first view of the fathomless black heavens, spangled with burning stars. Let him observe the effect of that awful beauty upon the child's imagination, and he cannot fail to be convinced of the spiritually enlarging, uplifting effect of the study of the stars and of the mysterious laws guiding the heavenly bodies.

As one reads the lives of the great astronomers one is deeply impressed by the reverence or spirituality with which they approached their work, and by the fact that they were lovers of flowers, poetry, and music. In significant contrast to this is the spiritual depression of Darwin, which caused him to write, "Now for many years I cannot endure to read a line of poetry. I have tried lately to read Shakespeare, and found it so intolerably dull that it nauseates me. I have almost lost my taste for pictures and music."

Newton, we know, was devoutly religious, and of Kepler it is said, "The magnificence and harmony of the Divine works excited in him not only admiration, but love. He felt his own humility the farther he was allowed to penetrate into the mysteries of the universe; and sensible of the incompetency of his unaided powers for such transcendant researches, and recognizing himself as but the instrument which the Almighty employed to make known his wonders, he never entered upon his inquiries without praying for assistance from above. This frame of mind was by no means inconsistent with that high spirit of delight and triumph with which Kepler surveyed his discoveries." And though Sir William Herschel was reticent in religious discussion, the attitude of his research was reverent. "It is certainly," he said, "a very laudable thing to receive instruction from the great Workmaster of nature, and for that reason all experimental philosophy is instituted."

Before closing this chapter it is interesting to note here the recurrence of the arguments

used by Tyndall to prove the exceeding great usefulness of the constructive imagination in scientific research and invention. "Kepler has fortunately left behind him a full account of the methods by which he arrived at his great discoveries," writes his biographer Brewster. "When Kepler directed his mind to the discovery of a general principle he set distinctly before him, and never once lost sight of, the explicit object of his search. His imagination, now unreined, indulged itself in the creation and invention of various hypotheses. The most plausible, or perhaps the most fascinating, of these was then submitted to a rigorous scrutiny, and the moment it was found to be incompatible with the results of observation and experiment, it was willingly abandoned. . . . In the trials to which his opinions were submitted, and in the observations or experiments which they called forth, he discovered new facts and arrived at new views which directed his subsequent inquiries . . . and discovered those beautiful and profound laws which have been the admiration of succeed-

ing ages." Kepler's "imagination as well as his reasoning faculties always worked together," writes Sir Robert Ball. "He was incessantly prompted by the most extraordinary speculations. The great majority of them were in a high degree wild and chimerical, but every now and then one of his fancies struck right to the heart of nature, and an immortal truth was brought to light."

In interesting contrast to Kepler's method of work is that of Sir William Herschel, whose reason kept strict check on fancy. His was a controlled yet utilized imagination, the action of which was perhaps more coldly scientific than that of Kepler, but not so impelled by the intuition of genius. "We ought," he wrote, "to avoid two opposite extremes. If we indulge a fanciful imagination, and build worlds of our own, we must not wonder at our going wide from the path of truth and nature. On the other hand if we add observation to observation without attempting to draw not only conclusions, but also conjectural views from them, we offend against the very end

for which only observations ought to be made."

All of which arguments help to prove the practical value of an active, well-balanced imagination, and also to show that imagination may be cultivated not merely through the reading of classic literature, as shown in the preceding chapters, but also through the use of those practical books which preserve for us the records of the knowledge and experiments of scientific men.

### USEFUL BOOKS FOR BOYS AND GIRLS

(For other useful books, see Easy Reading, page 62. For editions, publishers, and prices, see Purchase List of Children's Books, page 302.)

*Occupations for Little Children*

Lady Hollyhock. (Walker.)

Also, "Tales Come True." Both volumes tell how to make dolls out of flowers and vegetables. Colored pictures and simple text.

Little Folks' Handy Book. (Beard, L. and A. B.)

Describing many pleasant occupations. Another useful book is "Rainy Day Diversions," by Wells.

Stick-and-Pea Plays. (Pratt.)

Doll's furniture and other playthings made out of sticks and dried peas.

*Household Arts*

A Little Cookbook for a Little Girl. (Burrell.)

Receipts for older girls. An attractive cookbook for younger children is "When Mother Lets Us Cook," by Johnson. A popular, old-fashioned volume is Kirkland's "Six Little Cooks."

American Girl's Handy Book. (Beard, L. and A. B.)

Miscellaneous information telling how to make gifts, to entertain friends, to do needlework, painting, modeling, and to play games. Another excellent handy book is Paret's "Harper's Handy Book for Girls," which gives instructions for beautifying a girl's room, and for making artistic and useful things for the house, including metal-work, leather-work, tapestry, beadwork, and Easter and Christmas gifts.

Home Candy-Making. (Rorer.)

Contains rules for making candy, sugar-boiling, coloring, flavoring; together with receipts for home-made candy.

Household Sewing. (Banner.)

Directions for home dressmaking. A book for younger children is "When Mother Lets Us Sew," by Ralston.

How to do Beadwork. (White.)

Chains, moccasins, purses, bags, and other articles.

How to Dress a Doll. (Morgan.)

Patterns of underwear, also of a house dress, a party dress, and other garments; together with directions for making.

How to Make Baskets. (White.)

Also, "More Baskets and How to Make Them."

Saturday Mornings. (Burrell.)

How Margaret learned to keep house; practical and interesting. A pleasing, old-fashioned story on the same subject is "Dora's Housekeeping," by Kirkland.

*Things for Boys to Make and Do*

American Boys' Handy Book. (Beard, D. C.)

Miscellaneous information on how to make all sorts of things for use or sport, including kites, fishing-tackle, blow-guns, magic lanterns, paper fireworks, and theatrical costumes.

Box Furniture. (Brigham.)

How to make one hundred simple and artistic pieces of furniture.

Boys' Book of Model Aëroplanes. (Collins.)

How to build and fly aëroplane models, together with an account of the evolution of the flying-machine. Its companion volume, "Second Boys' Book of Model Aëroplanes," discusses model aëroplanes of 1911, and model aëroplane tournaments and contests.

Electric Toy-Making. (Sloane.)

Including batteries, magnets, motors, and dynamos, and such articles as a "tomato can battery," electric bells, and incandescent lamps.

Harper's Electricity Book for Boys. (Adams.)

Directions for making all sorts of electrical apparatus,

including home-made batteries, switches, insulators, and coils.

Harper's Machinery Book for Boys. (Adams.)

Explains tools, and their uses, and shows how a boy may make machinery for automobiles, and motor-boats, and how he may work in wood, stone and concrete, and forge metal castings.

Photography for Young People. (Jenks.)

Manipulation of cameras, action of light, and photographic processes.

Wonderland of Stamps. (Burroughs.)

A story in which are explained the meanings of postage-stamp designs. For the young collector. Fully illustrated.

Woodworking for Beginners. (Wheeler.)

A book for older boys. Tells how to make furniture, toys, and houses for animals, and gives instructions for elementary house-building and boat construction.

*Outdoor Life and Athletics*

Boat-Building and Boating. (Beard, D. C.)

A handy book for beginners. Illustrated. A more comprehensive volume is "Harper's Boating Book for Boys," by Davis.

Book of Foot-Ball. (Camp.)

For spectator and player.

Field and Forest Handy Book. (Beard, D. C.)

A vacation book. Arranged by seasons. Gives suggestions for camp outfits, and tells how to make all sorts of things for outdoor use and pleasure.

Harper's Outdoor Book for Boys. (Adams, and others.)

How to build and construct windmills, aëroplanes, aquariums, ice-boats, skees, tree-huts, and other things. Gives also detailed account of outdoor sports and of camping.

Official Handbook. (Boy Scouts of America.)

Gives by-laws, and treats among other things of scoutcraft, woodcraft, campcraft, health and endurance, chivalry, patriotism, and good citizenship. Fine reading for any boy, even if he is not a scout member.

Reading-List for the Boy Scouts of America. (Rush.)

An invaluable pocket reading-list on animals and their tracks, athletics, birds, insects, camping-out, chivalry and patriotism, first aid to the injured, scoutcraft, signalling, woodcraft, and other kindred subjects. Useful to any boy whether scout member or not. Inexpensive.

Swimming. (Brewster.)

Practical instructions for swimming, floating, diving and bathtub practice, together with a chapter on teaching children to swim. Another good volume on the same subject is Dalton's "How to Swim."

### *Gardening and Home Pets*

Fresh Water Aquarium and its Inhabitants. (Eggeling and Ehrenberg.)

Directions for stocking aquarium and care of specimens.

Garden Book for Young People. (Lounsberry.)

A story in which some young people earn money by means of their garden. Tells how to prepare soil, plant seeds, transplant, combat insects, and cultivate the flowers. Illustrated.

Little Gardens for Boys and Girls. (Higgins.)

Well written, simple, and attractive. For younger children. Gives directions for making flower-beds, for planting seeds, and for the care of flowers. Illustrated with diagrams and photographs. A cheaper volume is Duncan's "When Mother Lets Us Garden."

Our Home Pets. (Miller, O. T.)

Birds, dogs, cats, monkeys, and other pets; and how to keep them well and happy. A good book for younger children is "When Mother Lets Us Keep Pets," by Johnson.

### *Games, Magic, and Parties*

Book of Children's Parties. (White.)

Directions for celebrating birthdays, holidays, and school days. Contains suggestions for properties, gifts, and favors. Another good and less expensive book on the same subject is "When Mother Lets Us Give a Party," by Yale.

Conundrums. (Cutter.)

Over one thousand conundrums, riddles, puzzles, and games. Inexpensive. A book of clever charades is "A Century of Charades," by Bellamy.

Magic. (Hopkins.)

A complete and thrilling book. Contains accounts of ancient magic, and stage illusions of Kellar and

Herrmann. Explains mysterious disappearances, conjuring tricks, ventriloquism, mind-reading, and thought-transference.

Magicians' Tricks. (Hatton and Plate.)

Instructions showing how to perform familiar and unfamiliar tricks: together with over two hundred and fifty illustrations. A less expensive volume of tricks is "Magical Experiments," by Good.

What shall We do Now. (Canfield, and others.)

Directions for playing all sorts of games. A good and less expensive volume is "Book of Games," by White.

*Dramatics and Story-Telling*

Ben Greet Shakespeare.

"Midsummer Night's Dream," "As You Like It," "The Merchant of Venice," and "The Tempest," published in four attractive volumes for the use of amateur players. Objectionable parts are cut out, and the sequence of a few scenes is altered to facilitate presentation. General rules for acting are given and also diagrams showing positions, together with full directions for playing each part.

Children's Classics in Dramatic Form. (Stevenson.)

Four inexpensive volumes for dramatic reading or simple acting. Includes legends, fables, fairy tales, and miscellaneous stories.

Fairy Tales a Child can Read and Act. (Nixon.)

Contains "Little Red Riding Hood," "Peter and the Magic Goose," "Bluebeard," "The Ant and

the Cricket," "Hansel and Gretel," "Scenes from Pinocchio," "Scenes from Alice in Wonderland," and "Scenes from Through the Looking-Glass."

House of the Heart. (Mackay.)

Ten one-act plays, each conveying a lesson of courage, gentle manners, or contentment. Accompanied by directions for stage-settings, costumes, and acting.

How to Tell Stories to Children. (Bryant.)

Contains directions for story-telling and for adapting stories; also a number of good stories to tell, together with lists of other stories for adaptation and telling.

Little Plays. (Dalkeith.)

Small inexpensive volume arranged for little people. Contains "Sir Gareth of Orkney," "The Princess and the Swineherd," "King Alfred and the Cakes," "Scene from Robin Hood," and "Scene from Uncle Tom's Cabin."

Patriotic Plays and Pageants. (Mackay.)

Including tableaux, short one-act plays, and long pageants, all based on American historical incident and story. Gives directions for simple stage-settings and acting.

St. Nicholas Book of Plays and Operettas.

Seventeen plays and operettas with music, illustrations, and diagrams. Collected from "St. Nicholas Magazine."

*Business Boys and Girls*

Helps for Ambitious Girls. (Drysdale.)

Advice concerning employments and professions. The companion volume to this is "Helps for Ambitious Boys."

Letters to the Farm Boy. (Wallace.)

Advice on questions of education and ethics.

Winning Out. (Marden.)

Ethics of daily life and work illustrated by story and anecdote. The companion volume to this is "Success."

*Some Notable Modern Achievements*

Boys' Book of Airships. (Delacombe.)

Balloons, dirigibles, kites, gliders, and aëroplanes; their evolution, construction, and use.

Boys' Book of Inventions. (Baker.)

Treats among other things of liquid air, motor-cycles, X-ray photography, and the phonograph. Its companion volume, "The Boys' Second Book of Inventions," tells of wireless telegraphy, solar-motors, flying-machines, and other recent inventions.

Boys' Book of Steamships. (Howden.)

History of navigation and the art of shipbuilding, with special reference to steam vessels including river, lake, and ocean types. With one hundred photographic illustrations.

Careers of Danger and Daring. (Moffett.)

Of the deeds of steeple-climbers, deep-sea divers, balloonists, pilots, bridge-builders, locomotive engineers, and other heroes of everyday life.

Fighting a Fire. (Hill.)

Organization of a great fire department, and the training and heroism of firemen.

How it is Made. (Williams.)

Tells of the manufacture of many articles such as

paper, candles, soap, cloth, china, guns, watches, cycles, pins, wire, and rope. Its companion volume, "How it is Done," describes the making of bridges, railways, dams, canals, harbors, tunnels, and other engineering feats. For older children and adults.

Story of Gold and Silver. (Samuel.)

Also, the "Story of Cotton," by Curtis. Two pretty stories of the experiences of children who learn much about mining of gold and silver and its use as money, and about the raising and weaving of cotton. For younger children.

*Books for the Nature-Lover*

*Animals.*

Chapters on Animals. (Hamerton.)

Of dogs, cats, horses, birds and wild beasts. Illustrated with reproductions after Landseer, Millais, Bonheur, and other artists. Small book, inexpensive.

Four-Handed Folk. (Miller, O. T.)

Of lemurs, marmosets, a spider-monkey, and other monkey pets.

Squirrels and other Fur-Bearers. (Burroughs.)

Includes the chipmunk, woodchuck, rabbit, hare, muskrat, fox, weasel, porcupine, and others of their kin. Illustrated with fifteen colored pictures after Audubon.

Training of Wild Animals. (Bostock.)

The great wild-animal trainer tells here of methods employed in training lions, tigers, and other beasts; also of the perils of wild-animal trainers.

True Bear Stories. (Miller, Joaquin.)

Fascinating tales of the badness and mischief of bears wild or tame.

Wilderness Pets at Camp Buckshaw. (Breck.)

Of camp pets; bears, gulls, and other animals and birds.

*Astronomy.*

Astronomy from a Dipper. (Clarke.)

Pocket handbook showing how to locate stars by means of the Dipper. Inexpensive.

Children's Book of Stars. (Mitton.)

Interesting things about the sun, moon, and stars. Colored pictures. Gift-book for younger children.

Easy Guide to the Constellations. (Gall.)

With a miniature atlas of the stars.

Half-Hours with the Summer Stars. (Proctor.)

Helpful information for the star-gazer, together with myths and legends about the stars. Pleasant reading as well as useful.

Star-Land. (Ball.)

About the sun, moon, stars, comets, shooting-stars, and other wonders of the heavens. Tells also of the discoveries of Kepler, Herschel, and other astronomers. Illustrated.

Stories of the Great Astronomers. (Holden.)

Of ancient and modern astronomers and their discoveries.

*Birds.*

Bird Book. (Eckstorm.)

Less expensive than Chapman, and for younger children. Contains descriptions of many common birds, and suggestions for observation. Illustrated.

Bird Homes. (Dugmore.)

Shows nests and eggs. Illustrated with sixteen colored plates and many half-tone pictures from photographs. A fine picture book as well as useful to bird-lovers.

Bird Life. (Chapman.)

Contains field key to common birds, descriptions of each species, and chapters on the structure of birds and on their migrations. With seventy-five colored plates. For young people and adults. Also, "Color Key to North American Birds," containing descriptions and pictures of birds.

Bird Stories from Burroughs.

Collection of delightful stories, printed in clear type, and readable for younger children as well as for older ones. Illustrated in color and black and white. Textbook cover. Inexpensive.

First Book of Birds. (Miller, O. T.)

Also, "Second Book of Birds." These are the best bird books for children. Follow with "Bird Book," by Eckstorm; "Bird Stories from Burroughs," and "True Bird Stories" by O. T. Miller.

*Insects.*

Butterflies and Bees. (Morley.)

Excellent elementary book. Precede with "Bee People," by Morley, and follow with "Insect Stories," by Kellogg. Two cheap and handy pamphlets for field use are "Common Butterflies and Moths of America and Europe," and "Common American and European Insects."

Butterfly Book. (Holland.)

Large volume giving much valuable information. Illustrated with forty-eight colored plates, and with many pictures in black and white. Shows nearly all well-known species of butterflies in America north of Mexico. Fine picture book, as well as reference book for butterfly collectors.

Frail Children of the Air. (Scudder.)

"Excursions into the world of butterflies." Illustrated. For young people and adults.

Grasshopper Land. (Morley.)

About grasshoppers, locusts, katydids, and crickets. With over one hundred illustrations by the author. For younger children. Another interesting and authoritative book for younger children is A. B. Comstock's "Ways of the Six-Footed."

Manual for the Study of Insects. (Comstock, J. H. and A. B.)

For the young collector. Describes common species, and their habits. Well illustrated and contains keys to orders and families.

*Fishes.*

Boys' Own Guide to Fishing. (Keene.)

Fishing, tackle-making, and fish-breeding.

Story of the Fishes. (Baskett.)

Habits and haunts of fishes.

*Flowers.*

Field Book of American Wild Flowers. (Mathews.)

A handy book for field work. Contains brief descriptions of many flowers, together with numerous illustrations helpful in identification. Arrangement according to family. Full index.

Flowers and their Friends. (Morley.)

Popular and for younger children. Companion volume to this is "Little Wanderers," which tells how seeds travel by flying, floating, shooting, clinging, and tumbling. Illustrated.

How to Know the Wild Flowers. (Dana.)

Gives descriptions of many flowers, together with legends and myths about flowers and plants. More readable than Matthews's "Field Book of American Wild Flowers," but not so portable or so useful in the field.

Plants and their Children. (Dana.)

Tells of fruits, seeds, roots, stems, buds, leaves, flowers. For younger children.

*Geology.*

Boy Mineral Collectors. (Kelley.)

Treats of mineral collections; also of gold, gems, and semi-precious stones.

Coal and Coal Mines. (Greene.)

Coal, its discovery, mining, preparation, and use.

First Book in Geology. (Shaler.)

Pebbles, sand, soils, volcanoes, fossils, rocks, and other formations. Text-book in appearance.

*Paleontology.*

Animals of the Past. (Lucas.)

Fossils and how they are formed, earliest known vertebrates, birds of old, dinosaurs, ancestors of the horse, mammoths and mastodons, and why animals become extinct. For young people and adults.

Life of a Fossil Hunter. (Sternberg.)

Explorations in the fossil beds of Kansas, Texas, Oregon, and other States. Introduction by Professor Osborn.

*Trees.*

Familiar Trees and their Leaves. (Mathews.)

Birches, elms, oaks, maples, magnolias, willows, and other trees. Colored illustrations and two hundred drawings by the author.

Story of Lumber. (Bassett.)

Story of boy in a New Brunswick lumber camp. Interesting, and gives much information about lumber camps and conservation.

The Land we Live in. (Price.)

Boy's book of conservation. Contains much miscellaneous information about forests and forestry.

*Water.*

Book of the Ocean. (Ingersoll.)

About ocean waves, currents, and tides; also tells of ships, lighthouses, and ocean dangers.

Brooks and Brook Basins. (Frye.)

Thirteen stories about land and water forms, atmosphere, and brook courses. Illustrated. For younger children.

In Brook and Bayou. (Bayliss.)

Study of the lower forms of animal life that live in brook, bog, and pool.

Sea Wonders for Wonder Eyes. (Hardy.)

On water-drops, sea-sand, sea-anemones, jelly fish, sponges, crabs, and other wonders. Attractively illustrated. For younger children. Its companion volume, "The Hall of Shells," tells of pearls, barnacles, sea-flowers, and shells.

Water Wonders Every Child Should Know. (Thompson.)

Charming little studies of dew, frost, snow, ice, and rain.

*Miscellaneous Natural History Books.*

American Natural History. (Hornaday.)

Mammals, birds, reptiles, amphibians, and fishes. Fully illustrated and authoritative. For young people and adults.

Natural History. (Miles.)

Popular anecdotes. Illustrated in color.

Outdoors, Indoors, and Up the Chimney. (McIlvaine.)

Short explanations of such things as "Why the Stove Smokes," "Our Friends the Toadstools, "The Beginning of Plants," "Plants that Poison," "Fireflies," and "Jack Frost."

Popular Natural History. (Wood.)

Readable account, illustrated with five hundred pictures of birds, animals, and reptiles.

Stories Mother Nature told her Children. (Andrews.)

Stories much liked by little children. About amber, coal, Indian corn, flowers, sea-life, frost, and other things in nature.

*On the Observation of Nature — For Young People.*

Compleat Angler. (Walton.)

In the Wilderness. (Warner.)

Natural History and Antiquities of Selborne. (White.)

Old Red Sandstone. (Miller, Hugh.)

Sharp Eyes. (Gibson.)

Also "Eye Spy," and "Blossom Hosts."

Wake-Robin. (Burroughs.)

Also, "Locusts and Wild Honey," and the selections from his works published under the title, "A Year in the Fields."

Walden. (Thoreau.)

Watcher in the Woods. (Sharp.)

*Nature Fiction.*

Animal Stories Retold from St. Nicholas.

Six volumes, as follows: "About Animals," "Brave Dogs," "Cat Stories," "Bear Stories," "Lion and Tiger Stories," "Panther Stories."

Animal Story Book. (Lang.)

Anecdote and adventure. Companion volume is the "Red Book of Animal Stories." Charmingly illustrated by Ford.

Black Beauty. (Sewell.)

"Autobiography of a horse."

Farmer Brown and the Birds. (Fox.)

In which the birds try the farmer for cruelty.

Four Hundred Animal Stories. (Cochrane.)

Interesting anecdotes.

Kindred of the Wild. (Roberts.)

Delightful stories about forest animals, by a true nature-lover.

Wild Animals I Have Known. (Thompson-Seton.)

Romantic stories about animals. Also, "Biography of a Grizzly," and "Lives of the Hunted." Two volumes of selections from the latter book are published under the titles "Krag and Johnny Bear," and "Lobo, Rag, and Vixen."

# CHAPTER XIV

## RELIGIOUS BOOKS

*"But continue thou in the things which thou hast learned and hast been assured of, knowing of whom thou hast learned them; and that from a child thou hast known the holy scriptures, which are able to make thee wise unto salvation through faith that is in Christ Jesus. All scripture is given by inspiration of God, and is profitable for doctrine, for reproof, for correction, for instruction in righteousness: that the man of God may be perfect, thoroughly furnished unto all good works."* — ST. PAUL.

THE chief functions of the best secular literature are to exercise, develop and stock the mental faculties; to enrich the power of expression; and to show the workings of the laws of life, pointing the distinction between good and evil, not merely by showing the good, but also by presenting, in its right perspectives, such evil as is within the comprehension of children. It also shuts off the influence of bad books, which have such a tremendous power to sway children's actions.

But though secular literature can do this, and thus becomes an important factor in character-building, and to a certain extent is able to arouse the spiritual sense, yet it has not the power to quicken *the will* with the impelling force of the Bible. The eyes may be opened to the nature of sin through the tasting of the apple of secular knowledge, but it is the power of the word of God that, in the face of temptations great or small, bows the understanding with conviction of the true way of righteousness. "For the word of God is quick, and powerful, and sharper than any twoedged sword, piercing even to the dividing asunder of soul and spirit, and of the joints and marrow, and is a discerner of the thoughts and intents of the heart."

The Bible reaches into the soul and impells the will to action. It clarifies the doubts of life; it makes the rugged places smooth; it comforts the afflicted; and shows the earnest searcher after truth the way to eternal life, bringing him, through Christ Jesus, from the presence of God the Judge into the presence of God the Father. The men and

women of the Bible lived and were human like ourselves. All their acts are shown, good and bad; their hearts are shown, repentant and unrepentant; their deeds speak for or against themselves, and are related with little or no comment, the reader being left to judge the actions according to the teachings of the Bible.

For these reasons every child should be made familiar with the Bible from babyhood up. It should be read aloud to him in all its dignity and grandeur, not in rewritten versions with sectarian comments. The simple but elevated language of the Bible, especially of the King James version, its objective treatment and dramatic action bring many parts of it within the comprehension of even a very young child. If it is read without theological comment he will gradually learn its inner meanings, and draw from it lessons untrammeled by narrowing theological discussions which too often obscure the simple but profound truths. He will gain a truer Christian point of view from the Bible teaching uncommented on

than from any adult's personal religious opinions.

A knowledge of the wonderful interdependence of all parts of the Bible, and of the unfolding of the relations of God to man as shown therein, comes slowly but surely to the child who hears the Scriptures read daily. And as life unfolds for the child himself he will consciously or unconsciously apply Bible standards to all he hears or does.

The religious instinct in little children is strong but expresses itself with simplicity and unquestioning faith. The little child will often ask searching, logical questions with the desire to know the reasons for things, questions which an adult finds hard to answer in the same spirit of simplicity and truth. In the development and feeding of the religious instinct of little children hymns take an important place, either sung, read aloud, or memorized. The more simple and dramatic of the Bible stories read aloud are much enjoyed by little children, and so also are the story parts of "Pilgrim's Progress."

Following childhood comes a period, so

we are told by psychologists and physicians, of individual spiritual awakening and unrest. It comes at a time when the youth's reason is awakening, when he is in a glow of fervor and anticipation of life, that beckons him forward through rosy clouds of romance into an unknown but much desired world of action. At this period there is a soul hunger, which if stifled, dwarfs or destroys this awakening inner life, and drags manhood or womanhood down to the dead level of a material world.

"There is a marked difference," writes William Forbush, "in the way this 'personalizing of religion' as Coe calls it, comes to boys and girls. With boys it is a later, a more violent, and a more sudden incident. With boys it is more apt to be associated with periods of doubt, with girls with times of storm and stress. It seems to be more apt to come to boys when alone; to girls in a church service."

During this period both boy and girl are reticent on religious matters, and often troubling thoughts seethe through their brains.

Questions of salvation, of relations to God, of service to Christ, agitate and excite, and this for the most part without the knowledge of parents or teachers. Books at this period have an important function. If from childhood a boy and girl have been made rightly familiar with their Bible they will turn to that for explanations and strength, and it will establish and steady them during this crucial and trying period. Even if they enjoy their Bible the boy and especially the girl will still look for a certain religious emotional satisfaction in secular reading. The old-fashioned Sunday-school book catered to this craving, and, unwholesome and hysterical as it was, it met this demand for vicarious religious experience through fiction.

The reaction against these morbid, soul-shrieking, heart-rending Sunday-school books set in some years ago. Many Sunday-schools and most public libraries have cast them from their shelves, but unfortunately no wholesome body of reverent, religious fiction has grown up in their place. The attitude of the parent to-day is antagonistic to religious books. He

is fearful lest his child read a book presenting sectarian ideas not acknowledged by himself. This attitude together with the influence of our materialistic age are reacting seriously on modern juvenile fiction. The popular author of to-day dares scarcely mention the name of God, and assuredly not of Christ, lest it affect the sale of his book. The children's book-cases and the public children's library department are stocked with books many of which are pure, beautiful, and moral, but which are largely lacking in those qualities that feed the soul. The public library is a tax-supported institution and as such must be nonsectarian, but there is ample room on its shelves for books of a reverent Christian character, which are not written to forward the cause of any sect.

The number of reverent, nonsectarian juvenile books of fiction may almost be counted on the fingers of one's hands. Among these are "Daughter of the Rich," "Donkey John of the Toy Valley," "Captain Phil," "Wulnoth the Wanderer," "Chilhowee Boys," "The Luck of the Dudley Grahams," "Mas-

terman Ready," "The Swordmaker's Son," and Mrs. Gatty's "Parables from Nature"; and even some of these stories are not particularly zealous in presenting religious ideas. The present writer has just read through a series of four volumes telling about a sweet-tempered little girl, a minister's daughter in a small town, who helps to make happy her father's congregation. The reader could not find the name of God mentioned until towards the end of the fourth volume when the doxology was sung "with vim" at a school entertainment.

More reprehensible even than the lack of reverent juvenile fiction, is the usual manner of rewriting Bible stories. Sectarianism, insipid language and sentimental ideas take the place of the dignified, simple Bible narration. From a literary standpoint alone the Bible cannot be improved on. Children can understand and like it, and its succession of clear, well-defined pictures, unembarrassed by detail, enter and make a clean-cut impression on the mind.

Take for example a certain volume of

Bible stories, whose author claims to "retell the stories in literary form." The death of Sisera in the story of Jael offers a good illustration. The Bible narrative is as follows: "Then Jael, Heber's wife, took a nail of the tent, and took a hammer in her hand, and went softly unto him, and smote the nail into his temples, and fastened it into the ground; for he was fast asleep and weary. So he died."

The retold version reads: "Ah, what is that on the ground at her feet? A long sharp-pointed tent pin lies there, and near it is a heavy hammer. She can handle these more easily than a sword. Softly on tip-toe she goes behind the curtains. She stoops over the sleeping man. The cloak does not wholly cover his head. The Gazelle holds the tent pin in one hand, and the hammer in the other. She shudders. A moment later she runs shrieking from the tent. With white face and frightened eyes, she stands under the palm trees and listens. There is no sound in the tents save the crying of a child that has been wakened from its sleep."

The author also informs the child that he does not know how many times Abel taunted Cain, and of Sarah, that "ninety years old though she was, she was as fair and lovely as when the Chief had wooed her in her girlhood in the Valley of the Euphrates, more than seventy summers before." Further it is hard to recognize the heroes of this book as familiar Bible characters. Isaac and Rebecca appear as "Laughter and Beauty," Samson as "Splendid Sun," Gideon as "Idol Breaker," and Jesse and David as "Wealth and Darling." These may be the meanings of the names in their original language but translating them into plain, everyday English surely takes from their strength and beauty. If it is absolutely necessary to interest a child in Bible reading through the use of retold stories, the parent will find a very simple and popular rendition in Foster's "Story of the Bible."

Before closing this volume it is interesting to note what an important part the influence of the Bible has played in developing the best of secular literature for children.

The evaluator of children's books is constantly struck with the fact that, excepting for occasional lapses, taking all in all, a wonderfully high standard of morals pervades these stories. This is especially true of juvenile literature borrowed from folk-literature. But on turning to the latter source from whence stories are derived the reader finds it turbid with fetichism, cannibalism, human sacrifice, idol-worship, man-worship, devil-worship, and with rites, rituals, and morals contradictory to Christian principles, and so confused with good that it is difficult for the untaught to distinguish the bad from the good.

Yet amid this turbidity the reader may find many pure and moral precepts, and ethical interpretations of truth and much sublime poetry, lying like glittering gold in rocky matrix. This literary gold, separated from its dross, forms the nucleus of the best of secular literature for children. And the touchstone that tests the royal metal, and finds it pure, is the moral standard derived from the Bible. For it is public opinion,

based on Christian teachings of what is right and wrong, that consciously or unconsciously influences parents, teachers, and the best of juvenile writers, to give children books that will bear the test of accepted principles, and will aid in making noble men and women according to the demands of a moral Christian world.

The enlightened public insists on honest and noble books for the children. Condemnation lies on the book inculcating low thoughts and ideas. The author wishing a lasting success for his books reaches upward toward the set standard and the result is that "The Arabian Nights' Entertainments" appears stripped of its grossness, while its richness of color, its virtues of hospitality, Eastern generosity, and reverence for age are emphasized. The Greek classics lose their impurities and appear in their heroic or delicate beauty. Juvenile stories of the Red Indian are permeated by a reverence for the Great Spirit, that is most impressive, but when considered in their native setting of fierceness and fetichism these ideas are by

no means so impressive. King Arthur legends, edited or adapted for children, are cleansed of much that is unfit for boys and girls, and the chivalrous side is brought out strongly. The best of modern fiction for children emphasizes virtues that are generally accepted, if not always practiced by the Christian world. All juvenile literature now-a-days is held up to the accepted standard and that falling short of a reasonable degree of excellency will doubtless not live long.

Thus, much of the best world literature is more or less purified for the children by the action of Christian standards derived from the Bible, and becomes a complement of the ethical and moral teaching of the Bible itself. But among all the books of literature thus converted to the children's use, the Holy Bible towers like a mountain of divine strength amid little foot-hills which reflect the light that made Moses's face to shine.

## SOME SUGGESTED READINGS FROM THE BIBLE

*If children are not too young it is well to read the Bible systematically through to them, skipping genealogies and unsuitable parts. If, however, the children are quite young the following Bible stories will interest them. Children should be urged to memorize beautiful and helpful selections from the Scriptures. A list of such is appended here. The treasures of the Bible are literary as well as religious and moral. The man or woman is not thoroughly educated who is unfamiliar with Bible stories and allusions constantly used in secular literature, because of their force in pointing a moral. In making the selections here this literary side has been considered as well as the religious side.*

*From the Old Testament*

The Creation and the Garden of Eden, Genesis I–III; Noah's Ark, Genesis VI–IX; The Tower of Babel, Genesis XI; Lot's Wife, Genesis XVIII–XIX; Abraham and Isaac, Genesis XXII; Jacob's Ladder, Genesis XXVIII; Joseph, Genesis XXXVII, XXXIX–L; The Ten Plagues and the Exodus, Exodus I–XV; Manna in the Wilderness, Exodus XVI; The Ten Commandments, Exodus XIX–XX, XXIV, XXXI–XXXIV; Moses and the Rock, Numbers XX; The Serpents in the Wilderness, Numbers XXI; Balaam's Ass, Numbers XXII–XXIV; The Burial of Moses, Deuteronomy XXXIV; The Fall of Jericho, Joshua I–VI; The Judges, Judges II; Gideon's Fleece, Judges VI–VIII; Jephthah's Daughter, Judges

XI; Samson, Judges XIII–XIV; Ruth; The Child Samuel, I Samuel I–III; David and Goliath, I Samuel XVII; Jonathan and David, and the Cave of En-gedi, I Samuel, XVIII–XXIV; The Wisdom of Solomon, I Kings III; The Queen of Sheba, I Kings X; Elijah and the Ravens, I Kings XVII; Elijah and Baal's Prophets, I Kings XVIII; Naboth's Vineyard, I Kings XXI; Elijah and the Chariot of Fire, 2 Kings II; Elisha and the Widow's Son, 2 Kings IV; Naaman, 2 Kings V; Jezebel, 2 Kings IX; The Destruction of Sennacherib, 2 Kings XIX; Manasseh, 2 Chronicles XXXIII; The Babylonian Captivity, 2 Chronicles XXXVI; Esther; Daniel; Jonah.

*From the New Testament*

*The life of Christ as told in the four Gospels is simple enough to be understood by young children, therefore selections are not given here. The following are the beautiful parables, and a few of the acts of the apostles.*

The Sower, St. Matthew XIII, St. Mark IV, St. Luke VIII; The Debtor, St. Matthew XVIII; Laborers in the Vineyard, St. Matthew XX; Husbandmen and the Vineyard, St. Matthew XXI, St. Mark XII, St. Luke XX; Marriage of the King's Son, St. Matthew XXII; The Ten Virgins, and the Talents, St. Matthew XXV; The Good Samaritan, St. Luke X; The Lost Sheep, and The Prodigal Son, St. Luke XV; Lazarus the Beggar, St. Luke XVI; The Good Shepherd, St. John X; The Gate Beautiful, Acts III; Ananias and Sapphira, Acts V; Stephen the Martyr, Acts VI–VIII; Saul's Conversion, Acts IX; Peter's Vision, Acts X; Paul's Shipwreck, Acts XXVII–XXVIII.

*For Memorizing*

And Jacob blessed Pharaoh, Genesis XLVII, 7–10; I am the Lord thy God, Exodus XX, 1–17; The Lord bless thee, and keep thee, Numbers VI, 24–26; Entreat me not to leave thee, Ruth I, 16–17; Then the Lord answered, Job XXXVIII; Hast thou given the horse strength? Job XXXIX, 19–25; Psalms I, XV, XIX, XXIII, XXIV, XXVII, XXXII, LI, XCI, CIII, CXIX, CXX, CXXXIII; Proverbs III, VI, VIII; And there shall come forth a rod, Isaiah XI, 1–10; Behold my servant, Isaiah XLII, 1–9; Who hath believed our report? Isaiah LIII; Arise, shine; for thy light is come, Isaiah LX, 1–5; The Spirit of the Lord God is upon me, Isaiah LXI, 1–2; Behold, I will send my messenger, Malachi III, 1–2; And seeing the multitudes, St. Matthew V, 1–11; Our Father which art in heaven, St. Matthew VI, 9–13; Behold the fowls of the air, St. Matthew VI, 26–34; My soul doth magnify the Lord, St. Luke I, 46–55; Lord, now lettest thou thy servant, St. Luke II, 29–32; For God so loved the world, St. John III, 16–18; I am the bread of life, St. John VI, 35–40; I am the good shepherd, St. John X, 11–15; Let not your heart be troubled, St. John XIV; I am the true vine, St. John XV, 1–14; For I am persuaded, Romans VIII, 38–39; O the depth of the riches, Romans XI, 33–36; Though I speak with the tongues of men and of angels, 1 Corinthians XIII; And I saw a new heaven, Revelation XXI; And he shewed me a pure river, Revelation XXII.

*Stories to tell or read aloud from The Pilgrim's Progress*

The Slough of Despond and the Wicket-Gate; The House of the Interpreter; Lions in the Way, and the Palace Beautiful; Apollyon and the Valley of Humiliation; Vanity Fair; Giant Despair and Doubting Castle; The Shepherds of the Delectable Mountains; Christian and Hopeful enter the Celestial City; Christiana sets out on her journey; The Forbidden Fruit; The Interpreter's House and Greatheart; Greatheart conquers Old Grimm; Greatheart overcomes Maul the Giant; Greatheart kills Giant Despair; The Enchanted Ground; Christiana enters the Celestial City.

*Religious Books*

*The Bible.*

The Holy Bible.

Authorized Version.

New Testament.

Authorized Version.

Proverbs.

Psalms.

*Bible Stories in Bible Language.*

An Old, Old Story-Book. (Tappan.)

Old Testament stories from the Authorized Version. Illustrated by Keller.

Narrative Bible. (Johnson.)

From the Authorized Version with occasional word-

ing from the Revised Version. Illustrated after Doré.

Old Testament Stories. (Chisholm.)

Stories selected for little children. Small book, picture cover and colored illustrations.

Stories from the Life of Christ. (Kelman.)

Selected for little children. Uniform with Chisholm's "Old Testament Stories."

Stories from the Old Testament. (Platt.)

For older children. Beautifully illustrated.

*Bible History.*

Our Young Folks' Josephus. (Shepard.)

"The Antiquities of the Jews" and "The Jewish Wars" simplified.

Saints and Heroes. (Hodges.)

Interesting historical biographies of such saints and heroes as Cyprian, Athanasius, Ambrose, Chrysostom, Jerome, Augustine, Columba, Anselm, Wycliffe, Hus, and Savonarola. Gives a historical account of the growth of the Christian church until the end of the Middle Ages.

Story of the Last Days of Jerusalem. (Church.)

Retold from Josephus's "The Jewish Wars." Contains most interesting colored illustrations.

*Sacred Song and Meditation.*

Babies' Hymnal. (McFadden.)

Oblong gift-book. Includes such simple well-known hymns as "Jewels," "Jesus loves me," "Little

drops of water," "There 's a friend for little children," "Now I lay me," "Jesus, tender shepherd," and other songs, set to music. Dainty blue cover and marginal decorations.

Divine and Moral Songs. (Watts.)

Contains the old-fashioned verses of "How doth the little busy bee," "Let dogs delight to bark and bite," "The sluggard," "Hush! my dear, lie still and slumber," and other songs. Some of the religious poems are not particularly fitting for little children.

Imitation of Christ. (À Kempis.)

For young people and adults.

Little Flowers of St. Francis.

Selections, including his sermon to the birds.

Sunday Book of Poetry. (Alexander.)

Literary and sacred selections, including not only the most beautiful hymns, but also religious poetry by Milton, Wordsworth, Campbell, Cowper, Kingsley, Newman, and other well-known poets and authors. This volume should be in every child's library. Uniform with Palgrave's "Golden Treasury."

*Religious Fiction.*

Ben-Hur. (Wallace.)

Stirring historical story of the times of Christ. For older children.

Child's Book of Saints. (Canton.)

A collection of mystic legends of saints and minsters. Poetic in language and style. Good to read aloud.

In Assyrian Tents. (Pendleton.)

Story of a boy captive and of the destruction of Sennacherib's army.

Nehe. (Siviter.)

Story of Nehemiah, King Artaxerxes's cupbearer, how he rebuilt the walls of Jerusalem.

Parables from Nature. (Gatty.)

Parables teaching hope, helpfulness, courage, and other virtues. Good to read aloud.

Pilgrim's Progress. (Bunyan.)

Two finely illustrated editions of this classic are that illustrated by the Brothers Rhead, and the one with colored pictures by Shaw.

The First Christmas Tree. (Van Dyke.)

Describes the mission of St. Boniface, "the Apostle of Germany." Illustrated by Pyle. Companion volume to this is "The Lost Word."

The Swordmaker's Son. (Brooks, E. S.)

Story of a Jewish boy in the time of Christ. Told with a very reverent spirit, and keeps closely to Bible narrative.

Where Love is, there God is also. (Tolstoy.)

Also its companion volume, "What Men Live By."

# Appendix

# ONE HUNDRED GOOD STORIES TO TELL AND WHERE TO FIND THEM

## A GRADED LIST

*Fables.*

Belling the Cat.

Dog in the Manger.

Goose that Laid the Golden Eggs.

Lion and the Mouse.

Shepherd Boy and the Wolf.

The King, the Falcon and the Drinking-Cup.

The Two Travelers.

(In Dutton, The Tortoise and the Geese.)

Town Mouse and Country Mouse.

(In Æsop, Fables; Scudder, Book of Fables, and his Children's Book.)

*Cumulative Tales.*

Cat and the Parrot.

(In Bryant, How to Tell Stories to Children.)

Henny-Penny and Chicken-Licken.

(In Asbjörnsen, Fairy Tales from the Far North; Jacobs, English Fairy Tales; Rhys, Fairy-Gold; Scudder, Book of Folk Stories, and his Children's Book.)

House that Jack Built.

(In Mother Goose Melodies.)

How Jack went to Seek his Fortune.

(In Jacobs, English Fairy Tales.)

Johnny Cake.

(In Jacobs, English Fairy Tales; Wiggin and Smith, Tales of Laughter.)

Old Woman and her Pig.

(In Jacobs, English Fairy Tales; Mother Goose Melodies; Scudder, Book of Folk Stories; Wiggin and Smith, Tales of Laughter.)

*Greek and Red Indian Nature Myths.*

Arachne.

(In Kupfer, Legends of Greece and Rome; Peabody, Old Greek Folk Stories.)

Cupid and Psyche.

(In Peabody, Old Greek Folk Stories.)

Echo and Narcissus.

(In Kupfer, Legends of Greece and Rome; Storr, Half-a-Hundred Hero Tales.)

First Humming Bird.

(In Holbrook, Nature Myths.)

Orpheus and Eurydice.

(In Kupfer, Legends of Greece and Rome; Peabody, Old Greek Folk Stories; Storr, Half-a-Hundred Hero Tales.)

Persephone.

(In Hawthorne, Tanglewood Tales; Kupfer, Leg-

ends of Greece and Rome; Storr, Half-a-Hundred Hero Tales.)

Phaethon.

(In Peabody, Old Greek Folk Stories; Storr, Half-a-Hundred Hero Tales.)

Why the Peetweet Cries for Rain.

(In Holbrook, Nature Myths.)

*Folk, Fairy, and Wonder Tales.*

Aladdin, or the Wonderful Lamp.

(In Arabian Nights' Entertainments; Lang, Blue Fairy Book; Scudder, Children's Book.)

Beauty and the Beast.

(In Lang, Blue Fairy Book; Scudder, Book of Folk Stories, and his Children's Book.)

Cinderella.

(In Grimm, Household Tales; Lang, Blue Fairy Book; Perrault, Tales of Mother Goose; Rhys, Fairy-Gold; Scudder, Book of Folk Stories, and his Children's Book.)

Fair One with the Golden Locks.

(In Scudder, Children's Book.)

Faithful John.

(In Grimm, Household Tales; Lang, Blue Fairy Book.)

Fisherman and his Wife.

(In Grimm, Household Tales; Scudder, Children's Book; Wiggin and Smith, Tales of Laughter.)

Hansel and Grethel.

(In Grimm, Household Tales; Lang, Blue Fairy Book.)

House in the Wood.

(In Brooke, House in the Wood; Grimm, Household Tales.)

Jack the Giant Killer.

(In Jacobs, English Fairy Tales; Lang, Blue Fairy Book; Scudder, Children's Book.)

Little One-Eye, Little Two-Eyes, Little Three-Eyes.

(In Grimm, Household Tales; Scudder, Book of Folk Stories, and his Children's Book.)

Little Red Riding-Hood.

(In Lang, Blue Fairy Book; Perrault, Tales of Mother Goose; Rhys, Fairy-Gold; Scudder, Children's Book.)

Rumpelstiltskin, or Tom Tit Tot.

(In Grimm, Household Tales; Jacobs, English Fairy Tales; Rhys, Fairy-Gold; Lang, Blue Fairy Book; Scudder, Children's Book; Wiggin and Smith, Tales of Laughter.)

Sleeping Beauty.

(In Grimm, Household Tales; Perrault, Tales of Mother Goose; Rhys, Fairy-Gold; Scudder, Book of Folk Stories, and his Children's Book.)

Snow-White and Rose-Red.

(In Grimm, Household Tales; Lang, Blue Fairy Book; Scudder, Children's Book; Wiggin and Smith, Tales of Laughter.)

Three Bears.

(In Brooke, Golden Goose Book; Jacobs, English Fairy Tales; Rhys, Fairy-Gold; Scudder, Book of Folk Stories, and his Children's Book.)

Three Heads of the Well.

(In Jacobs, English Fairy Tales.)

Three Little Pigs.

(In Brooke, Golden Goose Book; Jacobs, English Fairy Tales; Wiggin and Smith, Tales of Laughter.)

Three Little Men in the Wood.

(In Grimm, Household Tales.)

Three Wishes.

(In Jacobs, English Fairy Tales; Wiggin and Smith, Tales of Laughter.)

Toads and Diamonds.

(In Blaisdell, Child Life in Many Lands; Lang, Blue Fairy Book.)

Why the Sea is Salt.

(In Holbrook, Nature Myths; Lang, Blue Fairy Book.)

Wolf and the Seven Little Kids.

(In Grimm, Household Tales; Wiggin and Smith, Tales of Laughter.)

*Greek Hero Tales.*

Hercules.

(In Kupfer, Legends of Greece and Rome; Hawthorne, Wonder-Book; Storr, Half-a-Hundred Hero Tales.)

Jason.

(In Hawthorne, Tanglewood Tales; Jacobs, Book of Wonder Voyages; Kingsley, Heroes; Kupfer, Legends of Greece and Rome; Scudder, Children's Book.)

Midas and the Golden Touch.

(In Hawthorne, Wonder-Book; Storr, Half-a-Hundred Hero Tales; Thaxter, Stories and Poems for Children.)

Perseus.

(In Hawthorne, Wonder-Book; Kingsley, Heroes; Storr, Half-a-Hundred Hero Tales.)

Theseus.

(In Hawthorne, Wonder-Book; Kingsley, Heroes; Storr, Half-a-Hundred Hero Tales.)

*Legendary and Historical Tales.*

Bell of Atri.

(In Baldwin, Fifty Famous Stories; Longfellow, Tales of a Wayside Inn.)

Black Douglas.

(In Baldwin, Fifty Famous Stories; Scott, Tales of a Grandfather.)

Bruce and the Spider.

(In Baldwin, Fifty Famous Stories; Scott, Tales of a Grandfather.)

King Alfred and the Cakes.

(In Baldwin, Fifty Famous Stories; Escott-Inman, Wulnoth the Wanderer.)

Little Hero of Harlem.

(In Blaisdell, Child Life in Many Lands; Bryant, How to Tell Stories to Children; Dodge, Hans Brinker.)

Sword of Damocles.

(In Baldwin, Fifty Famous Stories.)

William Tell.

(In Baldwin, Fifty Famous Stories.)

*The following story cycles are arranged in order of telling.*

*Norse Myths.*

Valhalla and its Gods.

Iduna and her Apples.

Sif's Hair.

Thor and the Frost Giants.

Thor and the Midgard-Serpent.

Death of Baldur the Beautiful.

The Binding of the Fenris Wolf.

Loki's Punishment.

(In Baldwin, Story of Siegfried; Brown, In the Days of Giants; Mabie, Norse Stories.)

*Siegfried.*

Forging of the Sword Balmung.

Choosing of Grani the Horse.

Slaying of Fafnir the Dragon.

Awakening of Brynhild.

Kriemhild's Dream and Siegfried's Wooing.

Siegfried's Death.

(In Baldwin, Story of Siegfried; McSpadden, Stories from Wagner; Morris, Sigurd the Volsung.

*The Faërie Queene.*

Quest of the Red Cross Knight.

Una and the Lion.

The Red Cross Knight and the Dragon.

Sir Guyon's Search for the Bower of Earthly Bliss.

Adventures of Britomart.

Britomart and Amoret.

Fair Florimell.

Adventures of Sir Artegall.

Quest of the Blatant Beast.

(In Macleod, Stories from the Faërie Queene; Royde-Smith, Una and the Red Cross Knight; Spenser, Faërie Queene.)

*Tales from Chaucer.*

Palamon and Arcite.

Faithful Constance.

Patient Griselda.

The Rocks Removed.

(In Chaucer, Canterbury Tales; Darton, Tales of the Canterbury Pilgrims; McSpadden, Stories from Chaucer.)

*King Arthur Legends.*

Coming of Arthur.

The Knights of the Round Table.

Adventure of Gareth.

Geraint and the Fair Enid.

The Dolorous Stroke.

Lancelot and Elaine.

Quest of Sir Percival.

Sir Galahad and the Achievement of the Holy Grail.

Passing of Arthur.

(In Lanier, Boy's King Arthur; Pyle, King Arthur Series; Stevens and Allen, Stories from Malory's King Arthur; Tennyson, Idylls of the King.)

*Charlemagne and his Paladins.*

Adventures of Ogier the Dane.

The Sons of Aymon.

Malagis the Magician.

A Roland for an Oliver.

Reinold's Journey to Cathay.

Roland in the Gardens of Falerina.

Bradamant the Warrior Maiden.

Battle of Roncevalles.

(In Butler, Song of Roland; Baldwin, Story of Roland; Church, Stories of Charlemagne; Marshall, Stories of Childe Roland.)

# HOW TO PROCURE BOOKS THROUGH THE PUBLIC LIBRARY

The problem of procuring books is simplified for the city or town mother. She has the varied stock of the shops to choose from, and she may see and select her purchases. In case her community supports a children's department of the public library she may draw her reading from there, or she may consult the library expert in children's reading, who will gladly make suggestions as to what are the best books for children on any given subject.

The progressive modern library not only supports a well organized children's department, but it publishes carefully selected lists of best books for children, and special lists of books suitable for Christmas gifts; the last being accompanied by exhibits of the books themselves, placed in the library where parents may examine them at their leisure. These exhibits are of great value to parents and teachers and keep them in touch with the best new books for children and with choice editions and fine illustrators.

The mother of the rural community who has no opportunity to examine children's books may

get excellent expert advice by writing to her state library commission, or to the nearest large library employing expert help.

Thirty-five states have library commissions. The functions of these institutions are to encourage the establishment of libraries in those communities which are able to support them; to help in the organization and development of new libraries; to send out traveling libraries, especially to rural communities, loaning them to study-clubs, schools, granges, small libraries, and to groups of persons who are willing to be responsible for the proper housing of the books and to allow their neighbors to use them. Some of the commissions will, on request, send their librarians to speak on books and reading or library matters, before town board meetings, teachers' associations, study-clubs, normal classes and agricultural meetings.

Many of the commissions publish helpful lists of books; make out free, on application, study-club programmes, and children's book lists; loan books to individuals who are out of reach of a library centre; and give advice on children's books and reading, as well as on ways and means of establishing new libraries. Some of the commissions publish periodical bulletins giving library news of their states and lists of good books on many topics. The present writer does not know how many states publish bulletins, but exceedingly

useful ones are issued by California, Indiana, New York, Pennsylvania, Vermont, and Wisconsin. These are distributed free to libraries or may be had by them for a nominal sum, practically covering postage. Parents wishing to keep up with the best of new books, not only for children but for adults, will find most useful the "Book List" published by the American Library Association. It is published monthly (except in July and August) and lists current books recommended by experts in the different fields of literature. The books are reviewed with brief but most useful annotations. This periodical may be obtained for one dollar a year by application to the Secretary at the American Library Association Headquarters, 78 East Washington Street, Chicago, Illinois.

No mother need hesitate about making use of the opportunities offered by the library commission of her state, for like the public school system it is supported by taxation. The appropriations, however, in many states are utterly inadequate to carry on such an important and widely-influential educational work. Some states appropriate fifteen hundred dollars a year to carry on the entire work — including salaries, maintenance of system and purchase of books. Other states vote more generous appropriations. Any woman's club or individual interested in promoting this great movement, which carries books into rural districts and to the isolated

farms, will find most interesting and valuable reading in the "League of Library Commissions Handbook," compiled by C. F. Baldwin, Secretary of the Minnesota Public Library Commission, whose address is given below.

The data given here are tabulated from answers to a questionnaire sent out to thirty-five states having library commissions or kindred organizations. Thirty-one states responded, one of which explained that it had no funds with which to carry on the work reported below. The data given here do not show the wide extent of the work as done by the different commissions; they merely cover those activities of immediate interest to mothers and to study clubs.

## ADDRESS LIST OF STATE LIBRARY COMMISSIONS

*California State Library.*

The California State Library is active in promoting a system of county libraries throughout the state. These libraries serve their communities in the same way as do the commissions of other states. Individuals may borrow books from their county libraries, arrangements being made with the county librarians. Individuals not having a county library may borrow books from the State Library. Application should be made, if possible, through a public library or other educational institution, or in lieu of this a fee of five dollars may be deposited with the State Library.

This fee is returned to the reader when he is through with the books. The State Library also loans books to study clubs, on application through a public library or on a request signed by two tax-payers and the judge of the Superior Court. Borrowers pay transportation both ways. The county librarians and the State Library assistants are glad to answer questions on children's books and reading.

Address: State Librarian,
Sacramento, California.

*Colorado Traveling Library Commission.*

This commission sends books to individuals and to study clubs. Arrangements for these may be made with the official in charge. The Colorado Federation of Women's Clubs originally organized the commission and now coöperates with it.

Address: Clerk of Traveling Library Commission,
The Capitol,
Denver, Colorado.

*Connecticut Public Library Committee.*

Books are loaned to study clubs and to individuals. Borrowers pay transportation one way. The commission runs a book-wagon in five towns, having no library centres, and delivers books at the farms. It also publishes lists of books and pictures loaned by the Connecticut Society of Colonial Dames of America. The official in charge gladly answers letters asking for advice on children's books and reading.

Address: Library Visitor of Public Library Committee.
State House,
Hartford, Connecticut.

*Illinois Library Extension Commission.*

The work of this commission is new. At present it does not lend books to individuals, but will send boxes of books to study clubs, the borrowers paying transportation both ways. The official in charge will gladly answer letters asking for advice on children's books and reading.

Address: Organizer of Library Extension Commission,
Decatur, Illinois.

*Indiana Public Library Commission.*

Individuals may borrow books from this commission by applying through a public library, and paying transportation both ways. It also lends books and study club outlines to study clubs, applying through a public library or presenting proper credentials; and helps them to prepare programmes, making a specialty of study programmes on children's literature. It supplies free catalogues of children's books, and lends to public libraries, on request, sample collections of the best books for children, suitable for holiday gifts. Clubs and libraries borrowing books pay transportation both ways. Questions and letters in regard to children's books and reading are gladly answered by the librarians of the commission.

Address: Secretary of Public Library Commission,
104 State House,
Indianapolis, Indiana.

*Iowa Library Commission.*

On the presentation of proper credentials this commission lends books to groups of ten tax-payers, farmers' clubs, women's study clubs, debating teams, individual readers, and blind readers. The

borrowers pay transportation both ways. The commission publishes free lists of books helpful to mothers, also lists of pictures loaned by the institution; and gladly answers letters asking for advice on children's books and reading.

Address: Secretary of Library Commission,
State Historical Building,
Des Moines, Iowa.

*Kansas Traveling Library Commission.*

This commission rarely lends books to individuals, but sends them to study clubs. Arrangements for borrowing books may be made directly with the commission. There is no correspondence bureau to answer queries about children's books and reading.

Address: Secretary of Traveling Library Commission,
State Library,
Topeka, Kansas.

*Kentucky Library Commission.*

Books are loaned to study clubs, and to farmers and other individual readers. Borrowers pay transportation both ways. The commission librarian is glad to answer letters asking for advice on children's books and reading.

Address: Secretary of Library Commission,
The Capitol,
Frankfort, Kentucky.

*Maine Library Commission.*

Books are loaned to an individual or a study club presenting an application signed by four responsible persons. Borrowers pay transportation both ways.

The commission is always glad to answer letters asking advice on children's books and reading.
Address: State Librarian,
Augusta, Maine.

*Maryland, Washington County Free Library.*

This library serves both adults and children of the county through the admirable equipment in its building at Hagerstown, through a system of deposit stations, and by means of automobile service, which delivers books at the doors of farms. Maryland has a state library commission with headquarters at the Enoch Pratt Free Library, Baltimore, which serves adults but does very little for children.
Address: Librarian of Washington County Free Library,
Hagerstown, Maryland.

*Massachusetts Free Public Library Commission.*

Massachusetts was the first state to establish a state library commission. It renders aid to the libraries throughout the state, but does not loan books to individuals or study clubs. It publishes free lists of books helpful to mothers, and is always glad to answer letters asking for advice on children's books and reading.
Address: Agent of Free Public Library Commission,
State House,
Boston, Massachusetts.

*Michigan State Board of Library Commissioners.*

The work of this board is carried on through the State Library. By application through a public library individuals may borrow books. Borrowers pay transportation both ways. Books are loaned to study

clubs and boy-scout camps. The commission also lends pictures and sample collections of books suitable for holiday gifts for children, to libraries and schools, and is glad to answer letters asking for advice on children's books and reading.

Address: Secretary of State Board of Library Commissioners,
State Library,
Lansing, Michigan.

*Minnesota Public Library Commission.*

Individuals may borrow books on the guarantee of a school superintendent or officer, or on the presentation of other satisfactory credentials. Study clubs are supplied with books. Borrowers pay transportation both ways. Sample libraries of books suitable for holiday gifts for children are loaned to libraries and study clubs, and a catalogue, "Children's Books for Christmas Gifts," is sent free on application. The commission makes a specialty of books for children and is glad to answer letters asking for advice on children's books and reading.

Address: Secretary of Public Library Commission,
The Capitol,
St. Paul, Minnesota.

*Missouri Library Commission.*

This commission lends books to teachers, and occasionally to other individuals, on the presentation of satisfactory credentials. Borrowers pay transportation both ways. The commission publishes lists of use to mothers, and is glad to answer letters asking for advice on children's books and reading.

Address: Secretary of Library Commission,
Capitol Annex,
Jefferson City, Missouri.

*Nebraska Public Library Commission.*

Books are loaned freely to individuals and to study clubs. Borrowers pay transportation both ways. The commission is always glad to answer any letters and to make suggestions about children's books and reading, and to lend copies of good catalogues of children's books.

Address: Secretary of Public Library Commission,
The Capitol,
Lincoln, Nebraska.

*New Hampshire State Library Commission.*

Books are loaned to individuals presenting satisfactory credentials, also to study clubs. Borrowers pay transportation both ways. Letters asking advice on children's books and reading are gladly answered by the commission.

Address: Secretary of State Library Commission,
State Library,
Concord, New Hampshire.

*New Jersey Public Library Commission.*

Individuals may borrow books by signing receipt for same, and by paying transportation one way. Books are loaned to study clubs on the payment of a fee of two dollars a year. Lists helpful to mothers are furnished free, and the commission answers letters asking for advice on children's books and reading.

Address: Organizer of Public Library Commission,
State Library,
Trenton, New Jersey.

*New York State Library.*

New York was the first state to establish traveling libraries. Through its State Library, by means of

the Home Education Division, it carries on a widespread system. Individuals having no easy access to a public library may borrow ten books for the fee of one dollar. The Library gives preference to the rural home. Study clubs may borrow twenty-five volumes for the fee of two dollars, and one dollar for each additional twenty-five volumes, when sent in the same shipment. A specialty is made of books for children, and lists of good juvenile books are supplied free. The State Library assistants are glad to answer letters asking for advice on children's books and reading, and also to render assistance in selecting and making programmes for study clubs.

Address: State Librarian,
State Library,
Albany, New York.

*North Carolina Library Commission.*

This commission loans books to study clubs on receiving a signed agreement to return books promptly and to pay transportation both ways, and occasionally lends books to individuals. It supplies lists helpful to mothers and is always glad to answer letters asking for advice on children's books and reading.

Address: Secretary of Library Commission,
State House,
Raleigh, North Carolina.

*North Dakota Public Library Commission.*

Books are loaned to individuals and to study clubs, borrowers paying transportation both ways. The commission is glad to answer letters asking for advice on children's books and reading.

Address: Secretary of Public Library Commission,
The Capitol,
Bismarck, North Dakota.

*Ohio Board of Library Commissioners.*

Individuals and study clubs may borrow books by making arrangements with the commission. Borrowers pay transportation both ways. Sample libraries of books suitable for holiday gifts for children are loaned, transportation being paid by the borrower. Lists of books helpful to mothers are furnished free, and letters asking for advice on children's books and reading are gladly answered.

Address: Library Organizer of Ohio,
State Library,
Columbus, Ohio.

*Oregon Library Commission.*

Books are loaned to individuals who apply through a public library, school, or other permanent organization. Books are also loaned to study clubs. Borrowers pay transportation both ways. The commission lends pictures, and dialogues and plays, and issues free lists of books suitable for holiday gifts for children, and sends to any school, on request, a sample collection of books for children. It also gladly answers letters asking for advice on children's books and reading.

Address: Secretary of Library Commission,
State House,
Salem, Oregon.

*Pennsylvania Free Library Commission.*

Loans books to individuals and study clubs. Arrangements must be made with the commission. Letters asking for advice on children's books and reading are answered.

Address: Secretary of Free Library Commission,
State Library,
Harrisburg, Pennsylvania.

*Rhode Island Department of Education — State Committee on Libraries.*

Books are loaned to teachers studying for examinations, and to study clubs. Arrangements for these must be made with the librarian in charge, who is glad to answer letters asking for advice on children's books and reading.

Address: Library Visitor,
455 Cranston Street,
Providence, Rhode Island.

*Tennessee Free Library Commission.*

Books on home economics are loaned to individuals who apply through a library, or present an application signed by a school officer of the district. Books are loaned to study clubs on an application signed by officers of the club. Borrowers pay transportation both ways. Lists of books helpful to mothers are supplied free, and a sample library of books suitable for holiday gifts for children is loaned, on request. Letters asking for advice on children's books and reading are answered gladly.

Address: General Secretary of Free Library Commission,
Carnegie Library,
Nashville, Tennessee.

*Texas Library and Historical Commission.*

The work of this commission is carried on through the State Library. Books not rare or likely to be immediately needed in the library are loaned to in-

dividuals properly vouched for. Books are loaned to study clubs on the same arrangements. Borrowers pay transportation both ways. A collection of lists compiled by other libraries and commissions is loaned on request.

Address: State Librarian,
Austin, Texas.

*Vermont Board of Library Commissioners.*

Books are loaned to study clubs and occasionally to individuals. Borrowers pay transportation both ways. This commission makes a specialty of school libraries for rural districts, and is glad to answer letters asking for advice on children's books and reading.

Address: Secretary of Board of Library Commissioners,
State House,
Montpelier, Vermont.

*Virginia State Library.*

This library does the work of a library commission. It loans books to individuals and to study clubs presenting proper credentials. Borrowers pay transportation both ways. It also answers letters asking for advice on children's books and reading.

Address: State Librarian,
Richmond, Virginia.

*Washington State Library Commission.*

Books are loaned to individuals and to study clubs. Arrangements must be made with the commission, which institution is always ready to answer letters asking for advice on children's books and reading.

Address: Secretary of State Library Commission,
State Library,
Olympia, Washington.

*Wisconsin Free Library Commission.*

Books are loaned to study clubs. Special arrangements are made for small rural communities, out of reach of any library centre, whereby four collections of thirteen books each are placed in four families living in the same district but not near to each other. These collections are loaned with the understanding that neighboring families may use them. When the books are read through the collections are exchanged from one family to another; this is repeated until each family, and its neighbors, have had the entire fifty-two volumes. Arrangements for these rural traveling libraries must be made through the nearest local library. Where foreign books are needed the commission furnishes German, Norwegian, Swedish, Bohemian, Danish, Polish and Yiddish books. Borrowers pay transportation both ways. The commission makes and furnishes free, on request, lists of books for mothers, and answers letters asking advice on children's books and reading, and sends to libraries, on request, sample collections of books suitable for holiday gifts for children.

Address: Secretary of Free Library Commission,
The Capitol,
Madison, Wisconsin.

# HOW TO PROCURE CHILDREN'S BOOKS BY PURCHASE

This problem, as we have seen, is an extremely simple one for the city mother who may consult the public library expert in children's literature and examine the varied stock of the bookshops. But the mother who lives at a distance from bookshops must often make her purchases by mail. She should, as far as possible, buy through the nearest bookseller; in this way she will gain the benefit of lower prices on *some books* than are listed in the publishers' catalogues. She may also order through one of the large bookdealers who are agents for all publishers, and who carry on mail-order departments. The addresses of these dealers are given here on p. 301. There is also added a list of some dealers in second-hand and bargain books, — these latter books are the odds and ends of stock, "remainders" as they are called, bought new from the publishers and sold by the dealers for prices lower than those listed in the catalogues.

Catalogues giving prices and descriptions of books may be had free on application to the publishers.

A beautiful book gives more pleasure, and more surely whets the reader's appetite than does the

same reading matter bound in gloomy covers and printed in small type. Therefore many fine editions are quoted here. As these are costly, some durable and cheaper editions are listed also. Among these latter are the "Everyman's Library Series," which comes in three forms: cloth-bound volumes at .35 each; cloth-bound, with specially strong binding, at .50 each; and with attractive red leather covers at .70 each. Only the leather-bound volumes of this series are listed here, but the same works and many other classics may be bought in the cheaper editions of "Everyman's." The "Riverside Literature Series" is printed in clear type, on good paper, and bound strongly in linen. This series offers much fine literature in durable and appropriate form at a comparatively cheap price — usually 40 cents a volume. "The Modern Classics" are pleasing, pocket-size volumes. They include, for the most part, whole poems, essays, sketches, and stories. Almost all the volumes are illustrated and each is bound in crimson cloth. "The Heath Home and School Classics" are for younger children and are illustrated, printed in good type and bound in cloth. "The Ariel Booklets" are attractive small red-leather gift-books. Publications of the American Book Company and of Ginn and Company are durably bound, but as a rule have text-book covers.

The works of Scott, Dickens, Thackeray, and

other novelists, poets, and story-writers for children come in exceedingly cheap form published by Grosset and Dunlap (New York), Thomas Y. Crowell (New York), A. L. Burt (New York), and other publishers. Catalogues of these publications may be procured from the publishers on application. Parents should realize, however, that exceedingly cheap books are, as a rule, unattractive in printing, binding, and illustrations, and that they are not durable. For these reasons as few as possible of these cheaper publications are listed here.

## ADDRESS LIST OF BOOKSELLERS THROUGH WHOM TO ORDER BOOKS

*New Books* —

Baker and Taylor Company, 33 East Seventeenth Street, New York City, N. Y.

McClurg and Company, 218 South Wabash Avenue, Chicago, Ill.

*Second-hand and Bargain Books* —

John R. Anderson Company, 76 Fifth Avenue, New York City, N. Y.

De Wolfe and Fiske Company, 20 Franklin Street, Boston, Mass.

Neil M. Ladd, 646 Fulton Street, Brooklyn, N. Y.

Leary, Stuart and Company, 9 South Ninth Street, Philadelphia, Pa.

Loeser and Company, Fulton Street, Brooklyn, N. Y.

McDevitt-Wilson, 30 Church Street, New York City, N. Y.

Theodore E. Schulte, 132 East Twenty-third Street, New York City, N. Y.

# PURCHASE LIST OF CHILDREN'S BOOKS

## FOR CHILDREN AND YOUNG PEOPLE FROM ONE TO SIXTEEN YEARS OF AGE

*Figures inclosed in parentheses, following titles, refer to the pages in this volume where may be found notices of the books. A few of the books listed are out of print and may be procured through second-hand dealers. These books are marked o. p.*

Aanrud. Lisbeth Longfrock (p. 189). Ginn, .40.
Abbott. Madame Roland (p. 213). Harper, .50.
Abbott. Marie Antoinette (p. 213). Harper, .50.
Abbott. Peter the Great (p. 216). Harper, .50.
Adams, Andy. Wells Brothers (p. 195). Houghton, $1.20.
Adams, J. H. Harper's Electricity Book for Boys (p. 236). Harper, $1.75.
Adams, J. H. Harper's Machinery Book for Boys (p. 237). Harper, $1.75.
Adams, J. H., and others. Harper's Outdoor Book for Boys (p. 238). Harper, $1.75.
Addison and Steele. Sir Roger de Coverley Papers (p. 165). Riverside Literature Series, Houghton, .40.
Adelborg. Clean Peter (p. 54). Longmans, $1.25.
Æsop. Fables, edited by Joseph Jacobs (p. 89). Cranford Edition, Macmillan, $1.50.
Alcott. Stories (p. 156). Little, $1.50 each, except Old-Fashioned Thanksgiving. Little, $1.00.
Alden, R. M. Why the Chimes Rang (p. 98). Bobbs, $1.25.
Alden, W. L. New Robinson Crusoe (p. 196). Harper, .60.
Aldrich. Baby Bell, and Other Verse and Prose (p. 140). Riverside Literature Series, Houghton, paper, .15.
Aldrich. Story of a Bad Boy (p. 158). Houghton, $1.25; Holiday Edition, illustrated by Frost, Houghton, $2.00.

Alexander. Sunday Book of Poetry (p. 270). Golden Treasury Series, Macmillan, $1.00.
Ambrosi. When I was a Girl in Italy (p. 215). Lothrop, .75.
Amicis. Cuore (p. 154). Crowell, .75. Same book published under title "Heart," Crowell, .50.
Andersen. Fairy Tales (p. 94). Illustrated by Pedersen and Stone, 2 volumes, Houghton, $1.00 each.
Same. Translated by Mrs. Lucas, illustrated by T. C. and W. Robinson, Dutton, $2.50.
Same. Illustrated in color by Helen Stratton, Dodge, $1.50.
Same. Illustrated by Tegner, Centenary Edition, Century, $5.00.
Andrews. Seven Little Sisters (p. 220). Ginn, .50.
Andrews. Stories Mother Nature Told (p. 250). Ginn, .50.
Andrews. Ten Boys (p. 220). Ginn, .50.
Animal Stories Retold from St. Nicholas (p. 251). 6 volumes, Century, .65 each.
Arabian Nights' Entertainments (p. 87). Edited by Dixon, illustrated by Batten, Putnam, $2.50.
Same. Edited by Wiggin, illustrated by Maxfield Parrish, Scribner, $2.50.
Same. Edited by E. E. Hale, Ginn, .45.
Arnold. Sohrab and Rustem (p. 123). Riverside Literature Series, Houghton, .25.
Asbjörnsen. Fairy Tales from the Far North (p. 91). Burt, .62.
Aspinwall. Short Stories for Short People (p. 97). Dutton, $1.50.
Aulnoy. Fairy Tales (p. 95). McKay, $1.25.
Austen. Novels (p. 163). Illustrated in color by C. E. Brock, Dutton, $2.00 each.
Same. Everyman's Library, Dutton, leather, .70 each.
Austin. Basket Woman (p. 87). Houghton, $1.50.
Aytoun. Lays of the Scottish Cavaliers (p. 141). Scribner, $1.40.
Same. Bound together with Macaulay's "Lays of Ancient Rome," Modern Classics, Houghton, .40.

Baby's Book of Trains and Ships (p. 52). Dutton, $1.50.
Bacon. Songs Every Child Should Know (p. 144). Doubleday, .90.
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